LE CORBUSIER SKETCHBOOKS

1 1914-1948

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Volume 1, 1914–1948

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Contents

Preface

When traveling with Le Corbusier, one often saw him take a notebook from his pocket in order to record something he had just thought of or seen. At these moments Le Corbusier drew as one would take notes, without trying to make a pretty picture, simply to imprint upon his memory some central idea, to remember it and assimilate it. He often said, "Don't take photographs, draw; photography interferes with seeing, drawing etches into the mind." On a site, he would note the silhouette, the interaction between horizon and sky, depressions, strong axes, the fields of energy that permeate a landscape. He drew men, women, children, dogs, trees, the sacred cows of India. On the site of Chandigarh, the silhouette of the Himalayas and a sari-clad woman with her baby. He sketched forms taking shape in his mind. In the métro he would take out his notebook and jot down this or that idea, some fleeting reflection that must not be allowed to fade. And those spontaneous phrases that cannot be repeated, too vague for anything but one's notebook.

Le Corbusier himself called this companion his "sketchbook." He used it rarely at his studio. Sometimes he would show a page to a close friend. That was a real privilege.

Seventy-three notebooks, over four thousand pages, marking out the entire life of a great architect and a great thinker.

When the Fondation Le Corbusier became the legal heir to all his possessions, one of its first objectives was the publication of these notebooks. It is thanks to the Architectural History Foundation that this project has now become a reality. To Victoria Newhouse, the foundation's president, and her collaborators belongs the credit for understanding the importance of this publication.

The originals of these hitherto unpublished notebooks are too fragile to be used by scholars and students. It was essential to make them accessible, an objective that has now been accomplished. Through them one can see the evolution of a continuous body of work and understand it in each phase of its development. These notebooks are the most private of Le Corbusier's work, the most spontaneous, perhaps the most significant, encompassing all the others — the work of an entire lifetime.

André Wogenscky
Paris, 1981

Introduction

The Fondation Le Corbusier and the Architectural History Foundation present here for the first time the complete selection of sketchbooks made by Le Corbusier.

The sketchbooks span a period of a half-century. It must have been about 1907, while on his earliest trips, that Le Corbusier acquired the habit of carrying in his pocket a little notebook in which he haphazardly jotted thoughts and sketches, loose drawings, and nascent architectural ideas. For him these sketchbooks were basically a working tool. He used them to capture an observation, an idea, an image in its unrefined state, in all its freshness, to which he might always return. He referred to the sketchbooks incessantly and talked about them frequently, but he showed them rarely.

In 1955 Le Corbusier decided to establish what he called the *nomenclature,* or "classification." He asked his collaborator, Henri Bruaux, to number consecutively a batch of a dozen sketchbooks to which about fifty others were added later. Thus, at his death, seventy-three sketchbooks, numbered from A1 to T70 (with additional sketchbooks D16', D16", and E21') and dated from 1914 to 1964, were found carefully arranged in an old leather suitcase that had been locked in a closet in his apartment at 24 rue Nungesser-et-Coli.

An examination of this collection, which until then no one had been able to consult, held a number of surprises and presented several problems. First of all, the continuous numbering established by Le Corbusier took no account of considerable gaps in the material. For two periods of about ten years each (1919–1929 and 1936–1945), no sketchbook is preserved; further, it is likely that the series is more or less incomplete for the years 1914–1919, 1932–1936, and 1945–1950. Le Corbusier was well aware of these gaps. According to him, the missing sketchbooks from the period before 1934 "had disappeared" during his move from 20 rue Jacob to 24 rue Nungesser-et-Coli. He had no comment about the fate of the sketchbooks from the years 1936 to 1950. From then on, the series seems to be complete until August 1964. However, on the cover of sketchbook S68 a note in Le Corbusier's hand refers to a sketchbook — 69 bis — which has never been recovered and may never have existed. In the year following August 1964, Le Corbusier certainly used at least two sketchbooks, which he would have had with him at Cap Martin and which must have been in the *cabanon* on the day he drowned. These sketchbooks have disappeared, possibly having been taken as souvenirs by one of the many visitors who crowded into the tiny structure immediately after the accident. One hopes that someday they will reappear.

The fact that the classification deliberately ignores these losses is not the only problem. One wonders why Le Corbusier, in equally deliberate fashion, left out five existing sketchbooks similar to those he included. Four of these belong to the Fondation Le Corbusier, and the fifth was entrusted to it by the heirs of a friend to whom Le Corbusier had given

it in 1925. This last sketchbook, dated 1922, is devoted to a trip to Italy and is more like a souvenir album in its format and content. The other four sketchbooks appear to have been used sporadically for fairly long periods of time, no doubt concurrently with other sketchbooks that are now lost. Possibly it was the marginal and discontinuous aspect of these five sketchbooks that prompted Le Corbusier to separate them from the body of his work.

This is not the case with the so-called "Albums Nivola," the blank notebooks that were given to Le Corbusier by the sculptor Costantino Nivola, in whose home he lived during a stay in New York in 1950. These two albums, both preserved at the Fondation Le Corbusier, were used on the numerous trips the architect made to India during the construction of Chandigarh. They differ from the sketchbooks only in format. When asked if these Nivola Albums were part of the sketchbooks, Le Corbusier's categorical answer was "No."

The third problem posed by the classification is the division of the seventy-three sketchbooks into eighteen series, designated by the letters A through T. These divisions have no clear correspondence either to chronological divisions or to shifts in subject matter. Le Corbusier apparently never commented on the meaning he gave to these divisions, and to this day no document has been found that might shed light on the matter.

Two more remarks can be made regarding the contents of the sketchbooks. At an undetermined, but certainly late, time Le Corbusier inscribed dates on the covers of most of the sketchbooks which do not correspond to those marked at random on their pages. This he might have done when he set up the classification, or else when he reread the sketchbooks from start to finish in 1961/62 while preparing the retrospective exhibition at the Musée National d'Art Moderne. Obviously, it is the page dates that are authentic. On the other hand, even though the page numbers of the sketchbooks are continuous, they were added later, probably at the same time as the dates, and they are not always correct. Le Corbusier appears not to have taken into account that some pages had been torn out, a fact that, in the case of spiral-bound sketchbooks, would become evident only upon careful examination. Before the appearance of spiral binding, Le Corbusier used sketchbooks from which the pages could be torn along a perforated line. The drawings from the trip to the Orient, for example, come from sketchbooks that have disappeared. Asked when he had taken apart these sketchbooks, Le Corbusier said, "When I needed them." To facilitate its use, the present volume provides a continuous numbering system which does not take into account the gaps in the original.

According to a note in sketchbook F26, Le Corbusier first thought about publishing the sketchbooks in 1952 at the suggestion of the Milanese architect Ernesto Rogers, to whom he had shown several of them. But they were, as he said, "chose actif, en action," and there could be no question of publishing them before his death. That would be a project for the Fondation he named as his general legatee.

Le Corbusier said many times that his purpose in establishing the classification was to make sure the sketchbooks would be published in accordance with the meaning he gave them. He said also that he wanted them published in two editions — complete, and abridged in paperback — but how he visualized the latter remained unclear.

The Fondation Le Corbusier was legally established July 24, 1968, when it came into possession of the rich archival resources that had been sequestered since Le Corbusier's death. At the same time it undertook the enormous project of classifying and dealing with the archive as a whole, as well as microfilming the 32,000-odd plans found in the studio when it was closed, the Fondation formed a publication committee entrusted, among other things, with studying the problem of how the sketchbooks should be published.

It became apparent that the first priority was to photograph all the original sketchbooks, since they were too fragile to withstand constant consultation. Four black-and-white prints (13 × 18 cm.) were made of each page, and although this meant hand-sorting 18,000 prints, it allowed several people to study the photographs simultaneously.

The photographic campaign first of all confirmed the general feeling that black-and-white reproduction would fail to give the precision necessary to a serious deciphering of the sketchbooks. In particular, Le Corbusier's use of color — in the urbanism projects, for example — obeyed precise rules: a red line indicated fast traffic; an orange line, slow traffic; a yellow line, a pedestrian walkway; and so forth. For the drawings to be intelligible, these colors would have to show clearly. So a first conclusion was drawn: that all — or almost all — of the original drawings should be reproduced in color.

It was much more difficult to decide on another, equally determinative aspect of the project's future: which edition should take priority, complete or paperback? A strong argument favored the paperback edition, which would allow the rapid realization of Le Corbusier's repeated wish that the sketchbooks be made accessible to the largest possible number of readers. Also it was felt that the economics of this edition would be less problematical.

However, the facts were undeniable: to publish an anthology before the complete edition would be putting the cart before the horse. An anthology could be established only on the basis of a clear text; no valid choice, or cuts, could be made in material as complex as the sketchbooks before the problems of interpretation were resolved. But the exhaustive cross-checking required was beyond the resources of even the Fondation Le Corbusier; only the existence of a complete edition would make this possible. The complete edition, therefore, was given urgent priority, with wider distribution projected for a later date.

As early as 1970, the publication commitee began to study the scholarly, technical, organizational, and financial problems of the project. From the scholarly point of view, the first question was the scope of the planned edition: should it be limited to the sketchbooks in the classification, or should it encompass sketchbooks Le Corbusier had not included? Despite strong arguments in favor of the second solution, the first was adopted, since it was impossible to disregard Le Corbusier's express wish in establishing the classification. The unclassified sketch-and-exercise books would constitute a separate publication.

Another easily resolved question was whether to let the reproductions stand alone or in company with a printed transcription. Le Corbusier's handwriting is difficult to read. To decipher it, the Fondation could call on several friends and former employees of Le Corbusier, whose competence would spare the reader uncertainties and mistakes. A translation would accompany this transcription for foreign-language coeditions.

A more difficult question was that of the commentaries (notes, critical apparatus). The sketchbooks are full of allusions and rough sketches and are crisscrossed with the author's later changes. As a source of information, they presuppose that the reader has an in-depth knowledge of Le Corbusier's life and research. Marginal notes would certainly be helpful in understanding them.

As for any scholarly publication, specific rules had to be established to ensure the consistency of such notes. Tests were made that led to a double conclusion. On the one hand, it was difficult to limit the commentary to a pure statement of facts, to eliminate entirely a certain amount of interpretation. But if not, wouldn't the Fondation Le Corbusier be criticized for trying to impose an "official" reading of the material? On the other hand, and more important, if even the Fondation lacked the elements necessary for more than unsubstantiated questions and conjectures, more fully developed "notes" would take on a life of their own. It was obviously premature to insist on a critical edition. Rather than encumber the edition with a makeshift commentary, it was decided to postpone a critical apparatus until it could be based on research made possible and stimulated precisely by the present publication. Therefore, in her introductory notes to each sketchbook, Madame de Franclieu deliberately limited herself to brief indications necessary to situate the contents in the context of Le Corbusier's general activity.

From the technical point of view, the most delicate problems involved the choice of printing method, the manner of presenting the transcription, and the coordination of the many steps involved. Two radically different procedures were studied. The first was based on a facsimile publication of the seventy-three individual sketchbooks. The second proposed four bound, quarto-size volumes, in which the sketchbook pages and transcriptions would be printed together on a larger folio. Concern for the broadest possible distribution, coupled with the material problems presented by the facsimile edition, resulted in the Fondation Le Corbusier's adoption of the second alternative. After this decision was made, more than seven years passed before work actually began on the present publication. During this time, there were negotiations with a number of prospective publishers both in Europe and the United States. When, in 1979, contact was established between the Fondation Le Corbusier and the Architectural History Foundation, the two institutions quickly agreed on the working method that produced the first of this four-volume series.

To simplify the book without compromising its scholarly value, black-and-white pages in the original in a single medium — pen or pencil — are not reproduced in color. Also, pages with text only and pages that repeat themes are reduced in size (see Technical Data).

Maurice Besset
Geneva, 1980

Publisher's Note

To facilitate the reader's task in deciphering Le Corbusier's often illegible handwriting, his notes have been carefully transcribed exactly as they appear, including spelling mistakes, by a transcription team selected by the Fondation Le Corbusier. Notes obviously not in Le Corbusier's hand have not been transcribed.

Scattered notations on each page are transcribed from top left to bottom right, except where the meaning or relationship to a sketch suggests a different order. Double slashes are used to indicate line breaks; single slashes mark a space in the same line of text. Ellipsis points indicate illegibility. Square brackets are placed around words about which the transcribers were uncertain and around matter that Le Corbusier indicated with ditto marks. Measurement numbers are transcribed only when they are an integral part of the text.

In the English rendering of the transcriptions, the translator has tried to convey the informal nature of the sketchbooks, maintaining most of Le Corbusier's idiosyncratic punctuation and capitalization, and in large part eliminating the double slashes. Square brackets are used as for the French; they also enclose the translator's additions to clarify meaning.

Le Corbusier used a number of abbreviations, the meanings of which become apparent with familiarity with the text. Listed below are some examples of Le Corbusier's personal shorthand:

av	avec
bp	beaucoup
c	cuisine
ch	chambre
Ch. de m	Champs de Mars
ds	dans
expos	exposition
gd	grand
Jt	Jeanneret or Janet (Le Corbusier's secretary)
$\overline{m}$	mm
pr	pour
$\neq$	negatif

Notes to the Sketchbooks

and Translation of the Handwritten Text

A1

Landeron 1914

Chronology

1914
War between the great European powers. After some months, news from Flanders gives the impression that the end of the war is near and rebuilding should begin.

At La Chaux-de-Fonds, end of the *Nouvelle Section* of the school of applied arts, founded in 1911. Break between the founder, L'Eplattenier, and Charles-Edouard Jeanneret.

Idea for patenting the Domino, a system based on two horizontal concrete slabs supported by pillars and connected by stairs.

1916
Construction of the Cinema La Scala and Villa Schwob at La Chaux-de-Fonds.

Exhibition of ten watercolors at the Kunsthaus, Zurich.

A1 is the first sketchbook in the classification system established by Le Corbusier in approximately 1955. Dated on the cover, "Landeron 1914," it refers in fact to dates in 1916 (5, 6, 37, 41–44, 46–47). Chronologically, it parallels sketchbook A2, in which two dates, October 13 1915 (132) and June 21, 1916 (138), delimit the time covered. This confirms the hypothesis of a chronological selection by Le Corbusier although his cover dates, added later, were often imprecise.

At this time, Ch.-E. Jeanneret met frequently with his friend, William Ritter (1867–1955), an art and music critic and a novelist, in Landeron, a town (like Morat, 40, Avenches, 41–43, and Concise, 45–46) in the Neuchâtel area (5, 8). Le Corbusier confided to Ritter his enthusiasm his uncertainties, and his youthful frustration. Their walks together in the mountains provided an exceptional contact with nature. A correspondence begun by the two friends in 1910 and maintained long after Ch.-E. Jeanneret's installation in Paris is preserved at the Swiss National Library in Berne. Figure 29 is a portrait of Jeanneret's father.

The multiple subjects discussed in this sketchbook reveal Le Corbusier's preoccupations: landscape studies (3–7, 9–11, 38), details and proportions (30, 32–33), furniture to be bought for clients (13–26, 39). Figures 30 and 33 show a copy of *L'Oeuvre*. Jeanneret was a founding member of this quality magazine produced by the Swiss equivalent of the German Werkbund. Ch.-E. Jeanneret's sketches of the Roman ruins in Avenches (41, 43) show reconstructions (perhaps combined with models and restorations exhibited at the Avenches Museum), rather than the theater as it might have existed in 1916 (42).

The sketchbook ends with an evocation of the conflict between Ch.-E. Jeanneret and his master, Charles L'Eplattenier (1874–1946): "the book of a student who thought it possible to believe in his master" (51); "our differences of taste" (52). This is a decisive stage in the architect's life, he no longer feels that he is understood at La Chaux-de-Fonds. In 1917 he moves definitively to Paris.

1
Landeron / 1911

5
Lake / this January 23 1916 / William Ritter goes paint ing

6
January 24 1916

8
Yesterday and today began the purchase of the organ from the Chapel of the 10 000 Martyrs Louis XV for our living room We might get it for 100 francs! We did watercolors yesterday with W Ritter and Janko The view from above Combes
I saw pastels of Combes by Ritter and Janko They are extremely engaging and descriptive We are planning a nice brochure on them All these wonders disappear stolen one after another We fret over not daring to steal We would be moral thieves! At Landeron there is an old woman who knew Theophile Gautier and Judith She has a complete manuscript, and drawings by Prud hon, and old books etc — dazzling it seems

13
Raffuzzin former times

16
Directoire / daybed 150 / 220, 250 the pair / very large

18
Cherrywood Burgundian / [30 bg de Four] / 1 piece

19
100 fr Burgundian orangewood / small secretary

21
Ruegg Lausanne / needs recaning / 1 other / 2 pieces At 35 / Louis XIII / including recaning the 2

22
At Ruffy s / broken back / 2 · 45 / 10 fr of repairs / good caning / good caning

23
20 fr reparation / recane / 10 fr reparation / Ruffy s [illegible]

24
good cane / + 1 almost identical [with] 1 bad cane / Ruffy

25
Bianfas S J Sandoz / movable / 4 cups

30
1 chandelier for light / [LO] / the aim of the [illegible] / at the entrance keep columns of the eventual [illegible]

31
Plate glass 150 × 75 = 47 × 1 = 47
150 × 37½ = 21 × 2 42
75 × 37½ 8 × 1 8
75 × 75 = 18 97

less cost 3 905
8 pulleys at 2 30 = 18 40 58 fr
Glass 9 surplus
9 40 for glass
20 65 20 65 for 150 × 75
× 37½ made

So 11 windows at 58 39 05
= 638 surplus

less cost for back window sash =
per sash
2 runners at 2 30 = 4 60 fr
8 sayettes at 0 30 2 40
7 00
per sash
for approximately 80 sashes
total savings 560 fr
against 638

32
to open / smooth plate glass in one piece with pegs to hold it

34
full sized sheet meta

35
Corcelles / 1 lantern at a good height

36
Dormitory 6 beds [are] 7 15 × 5 05 / 6 [beds] = 5 90 × 50 / cloakroom 240 × 5 05 including closets / Kitchen-dining room 710 × 500 / playroom 7 75 × 5 85 / pleas ant hallway 405 × 500 / porch / 70 × 170 beds

37
Saint-Martin Val de R[uz] / April 1916

39
very nice / Morat

40
Morat at La Croix Blanche

41
Avenches April 30

43
Avenches April 30 1916

44
Gray green / yellow / [yellow] / [blue] / gray / [black] / yellow / Estavayer April 30, 1916

46
Concise / Louis XVI ironwork / Concise May 1

47
View of the Alps May 7, 1916

48
Nimba / maternity idol / Lower Guinea / 1 or 2 photos

49
1 photo / Geso Glele and Behanzin / 3 big devils / like my drawing
Curator Dr Verneau 72 avenue d'Orleans afternoons 61 rue de Buffon at the museum ask him if photos show [illegible]
Monday / Wednesday / Friday / morning 10–12

51
"the book of a student who thought it possible to be lieve in his master"

52
The windows of the Observatory / the inauguration by the president [AAR] / my nomination to the School of Strength America / Perret brothers
His advice on roof mountain entrance to the garden / the casino the 500 fr / Observatory the 5000 fr His direction during school / the 100 fr for the brochure
Our gift of Cernier / The unfavorable opinion of Baguen-audaud [Memou] / Godet, P T Robert, Ritter etc /
Our differences of taste

Telephone		Telephone	343
75 + 3 × 20	= 135	store	300
store	350	office	272
sign	150	showcase	30
courtyard and		bell	123
store bell	30	paint	
	665	1 cloakroom	29
		Sign	150
		sled	30
		paint	
		second	
		cloakroom	210

A2

1915

Chronology

1915
Drawing for the Butin Bridge across the Rhône River at Geneva

Project for the *ville pilotis*

As in the case of A1, the date written on the cover of this sketchbook corresponds only partially to the period it covers, which includes 1916 as well as 1915

The notes begin with the architect's ideas for a book on the construction of cities, which was never brought to fruition (55–77, 89, 104) Some years before (1908 9) Jeanneret had worked with Auguste Perret in Paris and spent a considerable amount of time at the Bibliotheque Nationale and the Bibliotheque Sainte-Genevieve His research at that time may have contributed to the numerous later sketches (executed above all in 1910 and 1915) that he slipped between the pages of *L'Annuaire Suisse de la Construction* of 1914, which is preserved as he left it at the Fondation Le Corbusier In 1910, while in Munich, Jeanneret made an important study — now partially destroyed — of the nature and problems of the modern city Two designs in A2 (89–90) represent the first instance of Jeanneret's interest in skyscrapers and their placement in large green areas in the city If drawn in 1915/16 — rather than filled in later — these sketches are an early statement of one of the architect's fundamental urban concepts

The second most important subject in this sketchbook is Jeanneret's idea of creating a corporation to exploit the Domino patent with Max DuBois, the engineer (83–88, 118, 120–125, 146–149), followed by a description of this structural system (80–82, 109–112, 115–117) The business association between Jeanneret and DuBois appeared in a slightly modified form under the name SABA (Societe d'Applications du Beton Armé) with its main office at 13 rue de Belzunce in Paris To it, Max DuBois brought his experience in building and financing, Ch -E Jeanneret, his architectural talent

The skeleton of the Domino house is made of pillars that are recessed from the facades and thus resemble the pattern of dots on a domino The system allows a free arrangement of floor plans independent of structure. Any number of construction units can be combined in different ways Jeanneret incorporated some aspects of these projects in his work, particularly the Villa Schwob (109) Figures 113–114 are early examples of his interest in the *traces regulateurs* that resulted, in the 1940s, in the Modulor

Two sketches refer to the exhibition, "Reims Martyr," at the Pavillon de Marsan, with notes justifying Ch -E Jeanneret's concern with the relationship between a monument and its site (129–132) Finally, several pages describe a meeting of the Cahiers Vaudois in honor of the actor Jacques Copeau (1879–1949)

This is also the period when Jeanneret will begin his career as a painter with his "first" canvas *La Cheminee*, in 1918 A small sketch (183) is an evocation of the painting *Le Bol rouge*, dated 1919 which confirms the hypothesis that this sketchbook was used during a rather extended period

53
Tatlin

55
APPROPRIATION

The Acropolis which is a work of adaptation of appropriation Was it built according to a generative idea? — plan etc Geo-orientation sensibility unity I simplicity nature Nature ! Venice Piazza materials ! the a complaint — the verbalization of the truth of bodies and of gaits San Giovanni contrasts, monuments buildings ! Grand Canal the picturesque ! San Giorgio Maggiore the monumental cubic elements Padua

56
Planes: Saint Peter s Square ! Southern cities ! Chipiez ! Patte Blunde Perelle ! Patte s plan of Paris with the squares hollowed out as if they were bomb craters / The Sacred Isle
Hadrian s Forum type of relief work on the Column of Trajan ! Du Cerceau

57
Complete and immediate creation ! in fact or in potency question of race or of tradition! ! imperial instinct !
ROME Hadrian s villa Baths of Caracalla Forum of Pompeii ! Southern cities of France (Roman camp) Saint Peter tendencies desire effort Unity of decision brutal Roman ! ASSYRIA Palace of Sargon the temple for Sargon ! FRANCE Intellectualism Philibert de l Orme, Ariet etc Louis XIV etc Versailles and courtesans !
Judge that the city was always an obstacle an antagonist to the spirit of the times to its leaders Judge the unity of Delorme of Le Nôtre etc
(If one could strength" —
The more intellectual and reasoning reason ! JAPAN Poetry — the gods ! about death in a subjective presence ! Not picturesque but noble grace ! (The sacred isle of)

58
The silhouette ! my sketches of Istanbul ! Chipiez Ispahan ! Istanbul ! Byzantium ! Paris interior of the cathedrals

59
Continued Asia forever religious
Religion elevates to the infinite 2 possibilities the tent of the nomad surrounded by the architecture of the desert
or an attempt to achieve Angkor Vat — Ispahan
unity of the dead ! Islam x Nomadic peoples !
stability ! unity of concept cubic elements
Great architecture s not
The interior of Cathedrals The interior of the Greek temples The mosque complex The interiors of the Egyptian temples

60
Voie de Vyre ! Pompeii Istanbul Japan ! Venice

61
The republican spirit

62
[illegible]

63
Venice ! Louis XIV ! Athens

64
High points in trade ! war ! intellectual life

66
The low points

67
Rich peoples in an undeveloped state (Russia)

68
Intellectual pinnacles

69
happy people

70
sad people ! The countries of black sweat ! an etching of Brangwyn

71
Egypt — The Napoleonic Empire ! Louvain — Cambodia ! Villa Wright — Japan ! Venice east ! Padua the domes and minarets of Saint Anthony s ! Louvain

72
Great commercial and military imports

73
Supplies

75
The purely utilitarian aims of the layout of typical cities

76
Cities which stifle ! (cities which are) clogged

77
The Cities of Art or of real concerns

78
Ask Auguste Perret for

79
The roof insulation ! cornice ! planting trees etc with white ! pavement or ground
3 to 4 cm thin (lime) concrete ! wood-grain cement ! 20 22 ! invent rubble-work ! pillars ! Burgundy tile ! inter or drainage

80
DOMUNO / DOM stables ! housing ! studio

81
The plan ! with entrance hall? ! stairway side ! size of rooms ! winegrower's houses in the Loire are 8 × 5 m ! 2 rooms with hearths ! In the Meuse 5 or 6 occupants husband wife 2–3 children ! a grandparent 1 servant ! 2 bedrooms with 2 beds each ! kitchen with alcove ! The oven room with 1 bed for servant
Montebéliard rectangle of 4 ashlar walls ! tile roof 2 stories — Ground floor 1 hallway from which 2 bedrooms with access to a large tiled kitchen ! Oak or pine floor Stairway from hall for 1st floor with 3 bedrooms (1 for the girls, 1 for boys, 1 for grain storage or clockmaker's study
— Then the barn the attic ! In the Asvenes (North) ditto but even more luxurious ! price 20 000 fr All the toilets are outside ! The system is expansible by adding rooms ! The Ydill or some other system
Foville notes regretfully that the ground stones only rarely have tile (North and South) or parqueted floors
' You must give 1 high mark to those places where the two story house is the rule and not the exception '
Foville (due to comings and goings dirt animals etc unhealthy for beds
The disorder of the toilets shows that France has a lot to learn from neighboring countries
Foville The coarseness of the customs might be said to be quite precisely proportionate to the degree of intimacy between men and animals in our various types of rural dwellings Proximity should not degenerate into co habitation

82
What should no longer lack for the poor man or the rich man in his home is air daylight light
And for this reason we will gladly bury the door and window tax which seems condemned to disappear
In 1832 ! a building with 1 single opening, 346 301 ! (a building with) 2 openings 1,817 328 ! in 1893, 190 251 1,742 215
Janet Cheap housing
Streets will be 7 to 8 m wide including sidewalks ! Surface assigned to each house = garden of 200–300 m ²
For more farmland rent nearby
Detached houses or grouped 2 to 3 at 2–3 meters back from the street
Few detached houses due to cost ! occasionally 5 to 6 attached houses grouped in an ensemble ! Most complete type 1 kitchen 1 dining room three bedrooms, 1 attic above bedrooms a lean-to or woodshed A cellar a toilet
= rent of around 250 fr is quite reasonable for family with 5–6 children
Another type = 1 kitchen 3 bedrooms ! (Another type -) 1 (kitchen) 2 bedrooms ! (Another type) = 1 (kitchen) 1 bedroom

1 small room opening widely onto the garden sort of studio, shed, toolshed, etc laundry room is essential = a shanty on the garden
Beauvais 1 group of 10 houses at 215 fr per [illegible]

6	224	"
8	225	"
1	225	"
2	234	"
2	285	"

Flooring laid on asphalt to avoid humidity ! room height 2 70 ! see (costs) further on

83
Brochure
Bound in a file ! a quick prospectus only a framework but concise and complete
1 appendix stating the aesthetic point of view, the source of Northern sculptural forms, grouping materials attached with name of consulting architect for Domino
1 sheet with details of framework (placement of iron elements etc)
1 sheet with various financial arrangements with license holders (petty tradesmen etc with minimal guarantee) ! Direct sale of frameworks ! Location, office condition etc
1 sheet with architecture — Recommended studies of details, on-site meetings, instantaneous projects etc
1 sheet with arrangement of fixtures windows doors counters etc
Take care to combine new thing for ! 1 single family per house thus A and not B ! A B elevation

84
Ask for appointment at Society for Cheap Housing # little box

85
Price

86
Proceed immediately with patent game of cards !
DuBois
1 office with telephone ! 1 employee an architect ! typewriter ! correspondence manager ! responses ! offers ! initiatives ! realization ! bookkeeping
DuBois controls administration
Jeanneret associated ! consulting architect, plans estimates ! travels to sites, with special agency and a draftsman temporarily at DuBois's
If this works out Jeanneret will move to Paris permanently
strengths DuBois's administration ! Charles Jeanneret's invention and extension ! principals — DuBois Rey etc form association
Budget Pay general expenses Office workers demand (reimbursement for) travel (expenses) subsistence wages to those who take care of it ! DuBois Jeanneret ! 5% towards monies advanced ! 10% in reserve
Profits profits from fees paid to those who take care of it ! ½ + ½ + ½ to the principals ! to those who take care of it ! to founders

87
Organization Dates ! DuBois ! Patent September !
Jeanneret ! Brochure drawings September–October !
printing November–December ! settling in Paris January

88
Clients ! Find 1 executive in Mining Ministry ! Wiart Box ! Prepare handsome drawings ! and patent the card game

89
a Zone for dirt and noise a-b ! a-b ! a-b = zone for dirt and noise

90
Tennis courts ! pool ! school ! building ! school
Architecture will no longer be with endless details but with broad organic lines no more sculpture or etc It will be Roman

91
Green ! old (moss) ! (mauve) ! splendid ! 39211 . 40 cm at 30 fr ! 40 cm ! marbled 30 fr ! like at the Club ! blue 60 cm ! light very handsome ! 2 matching pieces ! black edge ! 45 ! 40 fr ! edge turned over ! yellow ! 25 cm ! 30 fr ! 2 matching pieces ! marbled white 35 cm ! no 1020 ! 50 fr ! p ! the superb green ! lower (part) matte blue

92
striped flange gray ! ! 30 ! ! admirable ! 1 superb green 891 ! 35 cm ! 1 blue 898 35 cm

93
Janet cheap houses ! one type at 225 fr a year (18 75 a month) ! 1 kitchen = common room 4 75 × 4 25 = 54 m² ! with cast-iron kitchen stove for 100 fr sink of sandstone glazed with Doulton ! 3 chimney ducts ! 1 for kitchen ventilation 1 for stove, 1 for foyer and adjacent bedroom
A large bedroom 4 05 × 3 03 (33 m²) ! (a) small (bedroom) 3 03 × 2 60 (21 m²) ! Above kitchen 1 storeroom 4 75 × 4 25 with 1 45 vertical partitions under low parts of the roof (for 200 fr it is transformed into a pretty mansarded bedroom)
Above the 2 bedrooms a 6 70 × 3 03 storage room ! ! privy with portable tub ! 1 storeroom for vegetables and a little vaulted wine cellar ! Construction 29 houses (see listing of these above)

Construction	118 576
architect s fee	5 926
Land	10 983
Sidewalk	1 200
	136 687 fr

Gross income 6557 fr ! deduct for nonpayment of rent ! property contribution ! major repairs managers salary amortization ! miscellaneous expenses 1741 ! net income 4816 ! that is 3½% return on capital invest ment

in Beauvais with oak floor on ground floor

the rental price is fixed at 5½% to 6% of capital investment

94
upper floor ' ground floor ! 4000 fr ! Dining room ! kitchen ! shed
kitchen with bed ! shed storeroom attic ! for 3200
heated with chimneys
4600 fr

95
On the rue du Louvre ! (rue) Notre Dame des Victoires ! Plumet s 'house of business ' ! in reinforced concrete and 1 of Fourneau s ! that are good

96
At Printemps [department store] I just had my mitts on a batch of Japanese prints: new printings by Hokusai, Hiroshige, etc. at 0.95 fr. apiece. I would sell my water colors for 200 fr !! (if I could find a buyer) Not a penny less, my dear old guy! Tutu Barbier and Friedler are smarter and keep to about 75 francs. Which doesn't change the fact that one of these prints at 0.95 fr. is a marvel, and all of them, one after the other. There are even superb originals for 16 fr., patinaed, mellowed, aged. They're not Rembrandts, but they're like a nice Directoire armchair.
— The other night, Marcel Montandon was indignant that Blanche Berthaud hadn't paid 500 fr. for a watercolor she bought for 250 at Le Landeron. In my estimation it's gone beyond reason.
There's a Primavera department at Printemps. Glassware, stoneware, porcelain, bronze vases, etc., drapery, upholstery fabric. There's a big department.

97
with the most beautiful products that can be demanded of the present age: handmade and for sale very cheap. Beautiful business. Thus the Krauts are routed. Besides that magazines, boutiques, clothes, objects of pleasure — then Groult and his competitors, — It's more than enough to completely offset the Hun. For here there is life, flexibility, tradition — and it's really necessary [to [illegible] modern style.
Past 10 years, modernity [will take over] everywhere the Vieux Colombier, Perrots' theater, etc. Women take to it. Women feel flattered in that framework. 10 years and modernity has taken over and is victorious. I believe in it, there are too many premises. But then one senses intuitively.

99
Do 1 book // "Where does French art stand // [where does] German art [stand]" "A necessary piece of reha- [illegible]
Print // either black // white // red // red / white // blue //
The authors and stores share the expenses
and compete with what we find in France: knickknacks, paintings, etc.
Groult: French artistic mastery, etc. before Jourdain. Groult: Dufresne, etc. In architecture Le Coeur, Perret. Glass subway casings, etc.
Is there a German parallel // wallpaper // put weaving names, dates and how
Weaving [Rey] Probst in Lyon

100
1.75 cannon // [1] 77 [cannon] // an airplane // 1 albatross // 1 car // the good form gazette // typeface // the subway // At Coty's corner, rue de la Paix, place Vendome // the interior of the store and the perfume bottles Lalique designed (It's a perfume store) Images d'Epinal about war
Picture books about war that appeared for children
The stage sets at the Vieux Colombier // Kunstler Theater Munich

101
Ask at // (low-cost housing) 9 rue Solferino. Lecture on garden cities // R. Carabin at Douelan // by Clohars–Carnoet // Finistère // until Sept. 20
Pay Han / Jeanneret. Boudlet Laroche // 39.20 fr.

102
Bagues [store] // light fixture no. 70.27 / 1300 fr. // 70.99 with 5180 // 650 / 1360
No. 4610 / *bouillotte* lamp // 225 fr. // good 60 / No. 4648 // 1 chandelier // 145 fr. // silver // 170 // wood

103
For light // cabled-bowl 10 mm. // silk or imitation // very nice // at best // is called // clustering // (very nice)

104
"The question asked today is how to express what there is of energy, strength, refinement, and beauty in urban life. We don't need just a better kind of building but buildings of an entirely different kind. We now have extraordinary machines for rapidity and finishing in construction. We have first-rate workers using perfected tools; we have rapid means of communication. We have an entirely new urban life, with its own character. The city should express all that. Let's relegate the city of sloping roofs and Lilliputian windows to the good old days. Such cities had plenty of Charm, but they had their moment; their days are gone never to return."
Professor J.D. Adshead, holder of the chair of city planning at Liverpool University. In Benoit Levy (*Art and Garden City Cooperatives*) // 8" R // 24609

105
by Parker and Unwin // "each house requires new research" adapt this to our system
Monday night of last week. Autumn and fog on the boulevards quick, cold nightfall.
I snuck in 2 cents' worth of records: the rock of the Valkyries. The horde, blood, pillage, yet a Dionysian approach.
Belgium. Poland. But together with formidable power is the beauty of this fiery rutting. And I struggle to connect that with Hindenburg. That would mean clouding the radiant success of our people in which I choose to believe, having had all proofs and reasons.

106
Empty // Coat-of-arms

107
could come to this minimum // coat-of-arms

108
after Dieulafoy

109
Study Chipiez // Assyrians // brick infill
cement barriers // cement barrier // cornice // smooth or molding

110
formwork // cement blocks to bury in the footing mass as foundation for the pillars

111
1 extremely compact unit cast in perforated sheet metal // (Setzet, etc.)
an iron mesh in concrete frames // model of partitions with peat infill
casting with jamb for window or poured balustrade
large brick panels // also make cast-cement panels // and rough cast concrete

112
80 × 80: a cement tile with molded design forming a ground by means of thin moldings (bleached later with whitewash) would give a very dignified decorative feeling.
Brochure: state that the buildings of every great period of architecture conformed to an elementary geometric "module," with every part submitting to its multiples and submultiples.
The vaulted Achemenid monuments: the Porte Saint Denis // the Piraeus Arsenal // the facade of Notre-Dame // the interior of Cathedrals.

113
modulor lines // of Achemenid vaults // Dieulafoy
The (point of) departure is the right triangle with proportions 3, 4, 5, which is used to determine the elliptical vault // so the hypotenuse turns out to be constantly repeated.

114
much more complicated but rigorously precise

115
element of Cornices // the staircase is made of transoms
the foundation pilings
projection at base of framework (the I-beams)

116
Rabbit warren and chicken coop etc.

117
1 imbedded round iron fastens the collar temporarily holding the I-beams
facade or // position of stairway facade

118
Schneider / the question of the party wall 2 contiguous pillars? // The question of the ground sill and iron reinforcement // The highest prices
DuBois / the question of the party wall 2 contiguous pillars? // Patent // Interior layout // typical Belgian, Flemish northern-style mining towns, etc. // refugees etc. // Patent in my name

120
Patent / system of constructions juxtaposable according to any plan combination thanks to the use of a module — of a uniform submultiple // using monolithic framework of reinforced concrete with smooth floor slabs and without walls.
Separation of forces on foundation with 6 pillars. Allowing, by virtue of the way their resistance is calculated, the erection at any point whatsoever of external or internal partition walls.
Special feature: the interior pillars do not appear on the facade. Interior distribution can come subsequently *ad libitum* // using automatic pouring which makes possible the erection and completion of a house within 20 days.
Another patent: soundproof cast partition walls.

121
DuBois: the formwork (Schneider suggests on-site casting of pillars and ground sills // he will make deals. J[eanneret] // devised framework, makes all the studies, makes all the details of the plan, facades, interiors // will do text for brochure [will do] drawings [for brochure] // [will do] printing [of brochure] will make trips and projects.
Capital? Patent? Find [a way] to make 1 model house to construct at reduced price, start in time to have it in bloom by spring.

122
Profits // on licensing of patent — a // on framework with wood grain cement — b // on exterior white wood boards — c // on cornices — d // on windows, doors and cupboards — e // on fences, balconies, and stair railings — f // furniture: Girard and Boitte.
Uninteresting: plumbing // plastering // wood flooring // tiling // wallpaper // varnishes.

123
Working diagram of a transaction / B / DuBois / J[eanneret] / notes // 1 verbal or written request / [B] // study of all prices, estimates, etc. / [B, Jt] // trip to the site / [Jt] // bargaining / [B, Jt] // agreement / [B, Jt] // execution, awarding of contract / [B, Jt] // Working drawings / [Jt] // acceptance trip for supervision / [Jt] // Invoice / [B]
This is a simple little transaction for which there was a request // Canvassing // by prospectus // through the grapevine // by an unexpected or planned visit // conclusion, proceed as for case 1.

124
do we make the whole house or the framework

125
Monthly
1) profits // 1st — all expenses // 2nd — Jeanneret's salary 4 fr. hourly 30 fr. daily 500 monthly // taken out of profits and paid in arrears // 3rd — DuBois's salary // 4th — Balance // at 2/3 to Jeanneret for completion of salary due up to 1000 fr. // 1/3 to DuBois // 5th — Balance fifty-fifty.
Possible joint stock company // 1st — reimbursement of all expenses // 2nd — Jeanneret's salary as Administrative Director // 3rd — interest on capital 5 to 6% // 4th — retentions Board // 5th — founders' shares.

126
from now on it is more valuable because many rental buildings offer very luxurious apartments overlooking a nice leafy space and then in the shade below there is useful space for a lot of people to relax.
The building at the corner of the Champs de Mars, to the right of the Eiffel Tower, provides 4 or 5 floors of stepped back terraces above the 5th or 6th story. Isn't this roof, which here is (finally!) developed over the entire building, ten times more

127
beautiful thus, with its trails of ivy and greenery // than that of the building next door, where the roof just shelters maids' rooms, with pitiful dormers set into the slate roof, eaves gutters, chimneys.
And from the practical point of view let us evaluate rental of these upper floors.

128
Feigenheimer // 6565 an admirable Louis XV // with great floral patterns in most // magnificent style on // a back ground of black, green, yellow // 17.50 fr. per meter // there is also an intense emerald green // very daring
6621 // 6622 6619 // 6620 // 6617 // 15 // 18 // 16 // a // 6747 // 46 × 45 // 44 // fabrics expected from // Feigenheimer

129
Following the Reims exhibition it would be worthwhile to write that everything should be kept intact since 1st. It is easier than redoing it 2nd) it will serve as an example of the eternal and the grandiose.
It would be the bloodiest of vengeances.
Write to Paul Fort to wage a campaign to send me a drawing of the demitered bishop (in the absence of a drawing make a photograph).
Ask that the cathedral not be displaced by the great square due to the

130
reconstruction of the first one.
These bleeding substructures form apart, the parts of flesh are not inharmonious with respect to the sculpture. They are more modern, more pruised, more gasping, less serene, more mystic, more like the Chemin de Dames.
The lovely Saint Remy and Saint Clothilde and Saint Theodonic on the left porch of the west facade: were their features already disfigured by the centuries, noses, hair, hands, and arms pilfered over the passage of time? Were they uglier? Were people thinking of finishing them?
And the magnificent ange of the Annunciation, lacking a left hand, and the face completely [illegible]?

131
the leaves of the capitals were already wilted. Mary and Saint Elizabeth had disappeared: those Greek ones [statues] have no hands whatsoever.

132
in commemoration of the exhibition of "Reims Martyr" September 13, 1915 / Paris. Pavilion de Marsan

133
Mr. Courboin librarian // Prints Bibliotheque Nationale
The quays facing the Quai d'Anjou, on the right bank, engulfed by trees: the sidewalk like a promenade, elevated by 3 or 4 steps, in the twilight, and the Pont-Marie. Trees everywhere and the houses above.
A walk in a greenhouse and a stir of leaves. Tree trunks emerge from the landing quay below.
For Dr. [illegible] at the Three [Chanters] at / the antiques market. 2 lamps.

134
Crystal chandelier / about 30 × 9 fr. // paper lampshade // bright green // with decalcomania / price should be increased.
old vase // blue on // white // pink shade / 30 × 8 fr.

138
June 21, 1916 // A note from Ansermet on returning from America // "America is a [illegible] Germany that succeeded."
Banquet for the Cahiers Vaudois in honor of Jacques Copeau and Chavannes. I was invited by Cingria, unfortunately he is not there, having been indicted at Saint-Maurice. It is taking place at Puyloux, that exquisite coastline above Cully. We meet at the station. I know only Hermenjat.
There is Buldy who is our host, then Ansermet, Chavannes, C. F. Ramuz, Jacques Copeau, also quite young and rather serpentine, with strange, [illegible] eyes. One never knows about those short young men. A [illegible] person who is a lawyer with a disturbing [illegible] large a head and lips. The Vaudois Hugonnet, [illegible] just so who tells me about his [illegible] will. Manager [illegible] Neuchâtel at a [illegible]

139
Hugonnet the paid official feels that Le Landeron is fabulous: a place for a real binge. the Chambard good for a bite. The kindly and overweight Rene Morax very round and jovial. The women. Carmen d'Assilva, I like her name the most among the Waguières ladies, Budry and a host of other forgotten names. for the most part, I don't have the hots. Presently Jacques Copeau smokes a pipe which, with his bald head, his bent nose, his skin translucent like a frozen potato, his rounded back, his spiked boots, etc., endows him with a paternal air. he smokes. We are boring him with our beautiful scenery.
C. F. Ramuz is fiery, with a dramatic expression and an athlete's bearing. being haughty, he is difficult to approach, while Copeau is easygoing and doesn't give a damn. he is going back to Paris next week. I believe he likes France better than Switzerland by far! little Budry has a thin but

140
firm mouth and a wide forehead, jaws too small to bite with, but thoughtful, and with a bent for analysis. we talk. Hermenjat the critic is an Arab, a sort of Abd-el-Kader. he has the crescent and the star on his family coat of arms and he can trace his origins back to the 16th century, when an elderly ancestor, master of science in a Spanish califate, was sent by Charles V to teach at the University in Augsburg. His lineage is direct. He has a Moslem's love of the Orient. We get along well. He has lived in those countries for twelve years. The people there greet him warmly and tell him "you are one of us."
Hermenjat the peasant, with his calloused hands, is very sharp. He likes to talk. He knows and feels things quite well. He is a wise man. There was also

141
Gihard, somewhat like a goat, a plodding intellectual who likes to show off his knowledge. Another one who must not be very creative. Chavannes is impressive, physically weak, almost malformed, with burning and poetic eyes, a poet like Romain Rolland who created Jean Christophe. This one is working on William the Madman. And Ansermet stuffs himself, drinks and has a good time. I must not have liked him, but I was probably wrong.
We didn't have such a good time. There was nothing to do. We were in an ancient uninhabited tower filled to overflowing with old furniture assembled by a maniac. There is a magnificent view through the tiny windows, the entire "Côte" unfolding and a great promontory Cully.

142
The Lake shell like. The quarries of Meillerie, the steep mountains, backgrounds highlighted as in the paintings of a hundred years ago. It is beautiful. this haven with the spreading water. It seems to be like a sounding board, it resounds exquisitely.
We turn in at midnight, exhausted. The Cahiers Vaudois have left out one ceremony that I miss. I would have enjoyed hearing all these poets holding forth. Too bad!

146
a clear choice to make // 2 questions: a) the company's future goal? answer: a modern architectural firm exploiting the patent through commercial sales and garden cities (architecture). What name? Normal and gradual development of other eminently architectural enterprises grafted onto it.
or b) a pure and simple exploitation of reconstruction market and of the patent through commercial sales // Sales assured 1916–17 because of the war // sales problematic 1918 // no [sales] 1920: hence liquidation.
Is there any harm if common destiny allows Jeanneret to establish himself in Paris more easily // For DuBois as things progress: shares and stock dividends

147
mold / 437991 // 438558 / 438676 // 438704 // collapsible // 448 226 // framework // 440 901 // roofing // 441 125.

148
Study the question of 1 family per vertical dwelling // the question of shutters

149
Bottin orders prospectuses for houses cast in place. Tell DuBois on behalf of
Go see about Patents, Arts and Métiers // go to Saint Denis to see houses cast in place // ask Schneider where
Try to see refugees for plan // Prepare the Jeanneret / DuBois agreements regarding our commitments — like salary, duration, cancellation, modifications of contract

152
Rome / Baths of Caracalla // Hadrian's Villa // Saint Peter's // Forum get definitive information // NANCY // Pompeii / Forum // town layout arcaded streets // Antwerp living plan // the Prost project // for Antwerp // Nineveh–Chipiez // Paris–Vendôme // Babylon // Japan streets / see Lafcadio Hearn // Peking for unity strong // and complete // spiritual unity // New York // Ispahan / Persian miniatures // Mecca Kaaba // Bruges / the depths // Russia: a metropolis on holiday and // surrounded by // huts // Nuremberg: / The lovely fountain // Munich: Frauenkirche (narrow square) // Rouen / narrow square // Mont Saint-Michel / Silhouette // Brussels / the beautiful square

A3

Paris 1918
19

Chronology

1917
Ch.-E. Jeanneret is living in Paris

1918
Meets Amédée Ozenfant through Auguste Perret.

"First" painting, *La Cheminée*, dated 1918

First exhibition, "Ozenfant and Jeanneret," at the Galerie Thomas, Paris, December 15–28, 1918

Publication of *Apres le Cubisme* with Ozenfant

1919
Active simultaneously as businessman and painter

Meeting with Paul Dermée with whom Ozenfant and Jeanneret are to establish *L'Esprit Nouveau* in 1920

This sketchbook, incorrectly dated 1918–1919 on the cover, seems actually to encompass the activities of the year 1917. A notation in his hand, "20 rue Jacob," clearly indicates Ch.-E. Jeanneret's address soon after his arrival in Paris to be the garret of Adrienne Lecouvreur's former hotel. He was to leave the rue Jacob only in 1934 when he took up residence at 24 rue Nungesser-et-Coli, on the top floor of the apartment house he had built opposite the stadium of the Parc des Princes.

This sketchbook is devoted mainly to the detailed study of vernacular architecture in connection with the project for a housing development commissioned in the spring of 1917 by a watchmaking firm located on the Dieppe highway at Saint-Nicolas-d'Aliermont in Normandy, of which it makes special mention: "All these pages were done at Saint-Nicolas or on the way" (156) or "Saint-Nicolas — May 9, 1917" (173). Jeanneret scrupulously draws all the details that might shed light on the conception of this rural architecture (155–170, 172–174, 195–200, 216–218). He follows through conscientiously on this analysis of the terrain. Jeanneret also sketched châteaux outside Paris (171). The subjects chosen for study are extremely varied, as are the techniques used: pencil and watercolor. A very handsome male profile (191) and sketches of Paris (193) and Fontainebleau (207) show strength of line and power of observation. A bottle and a book (219) are the first manifestations of Purist paintings, while the intriguing appearance of a male profile (220) introduces the handling of a form that one finds in his later paintings of the thirties. One page (223) could be a preliminary study for the villa at Vaucresson built in 1921.

This sketchbook thus reveals perfectly the dual roles of painter and architect described by Le Corbusier himself in the following: "I have not stopped painting daily since [1918], extracting from wherever I could the secrets of form and developing a spirit of invention in the same manner that the acrobat trains his muscles every day and achieves control. I believe that if people are going to see something in my work as an architect, it is to this private labor that one should attribute its deepest quality" (Petit, *Le Corbusier, Dessins*, Geneva, Forces-Vives, 1968).

153
[illegible]

156
All these pages were done at Saint Nicolas or on the way. modern for attic granary. very high pitched roofs. beam painted white or red. 20 mm board plank. attic 0.40. one breaks. brick and insets windows. board

157
paving in front of house. placement of. post

158
ditch. pond. ground. entrance of right-of-way

159
drain. slate. brick. ladder. door. white woodwork

160
keystone. descent to cellar. note. a lot of purlins. rafters closely spaced but very small. for attic rooms tile placed on lath and rafters mud brick underneath held by batten. tile. lath. mud brick. laths, 10 cm. bat ten. mud plaster. there are some shutters in the pic ture

161
Attic bedroom. 400 425. kitchen. the model has lighting from both sides. A single sitting room. In the back lighting large bay window with flowers

162
[excess]. slate. cistern 12 000 liters basements or cellar. cellar at ground level at the north end

166
mud brick. thatch. tile. oven for baking bread. tim ber. in mud plaster

167
slate. white mud brick. red. gray black. flint masonry. dovecote. fruit tree

169
slate. 3 rows of bricks. 70 cm. of whitewashed mud brick. white brick joint. 0.50 of mud brick. well kept modern rural buildings

173
Saint Nicolas. May 9, 1917. studio. type covered with covering paneling. type of studios at Saint-Nicolas

174
toit de bureau. 2 rows of brick

195
20 [cm] band of rough plaster. 20 [cm] [groove] rough plaster. Solution. letting ridge tile pass through the slate free of the rough plaster. broad whitewashed ridge tile. the rest slate

196
red lattaceiwork every 10 cm

197
AB. slate. AB. slate. filled in. network of ridge tile

199
Twisted squared rough oak

200
always windows on two facades and doors on axis

201
A very even hedge of peach trees

210
120 to 130. basement. west. kitchen. kitchen. East. [studs]

220
DOMINO. inn

225
Forest of Rambouillet

B4

1929 South America

Chronology

1929
Second trip to Moscow

First volume of the *Oeuvre complete,* 1910–1929, published by Willy Boesiger in Zurich

Trip to South America for a lecture tour in Montevideo, Buenos Aires, and Rio de Janeiro

Second conference of the Congres Internationaux d'Architecture Moderne (CIAM) at Frankfurt (the first was at La Sarraz in 1928)

Projects for the printshop Draeger in Paris and for the Mundaneum (World Museum) in Geneva

Built *Asile flottant,* a boat to serve as a hospice for the Salvation Army in Paris; villa, Carthage, Villa Savoye, Poissy

Numerous paintings, including *Sculpture et nu.* From 1928 on, he signs "Le Corbusier."

The 1929 date of this sketchbook corresponds to Le Corbusier's trip to South America. Its series of dated drawings covers the period extending from September 27 (Montevideo, 237) to December 7 (Rio, 281). The sketchbook is therefore exceptionally compact in terms of time and describes Le Corbusier's trip to South America to lecture in Uruguay, Argentina, and Brazil.

In the course of this trip, the architect often traveled by plane or seaplane, and noted with his characteristic intensity the details of the landscape and settlements (249–255) in order to draw conclusions from them about the urban phenomenon. Le Corbusier also paid special attention to colors, whether in annotations (259, 262–263, 269) or descriptions (270). Portraits of women (busts or silhouettes) are massive and powerful, drawn with a vigorous pencil line that reflects the artist's emotion.

During a trip on the ship *Giulio Cesare,* Le Corbusier met Josephine Baker. He made several portraits of her, and this sketchbook includes a self-portrait with Miss Baker in front of the Sugarloaf in Rio de Janeiro (239); it is drawn on one of the ship's announcements, dated December 10, 1929. The architect also outlined a show script for the singer (261).

In spite of the ten-year hiatus in Le Corbusier's classification system (A3, 1919–B4, 1929), the consistency of his working method is striking: observation, analysis, critical awareness.

227
[illegible] South America [illegible] Spain [illegible]

237
Montevideo Santos Montevideo September 27 1929

241
1444 [illegible] Arcachon Basin (itinerary of automobile trip in Spain on the highway with Leger P Jeanneret Al Perret Jeanneret) — Arcachon Basin

242
[illegible]
Geneva Warnery Cote d Azur sketch from train Monte Carlo Catalonia Castle Barcelona 1929 Rio de Janeiro

245
Brasero [brazier] with wood charcoal

246
Ascension Ascension October 24 1929

248
Ascension October 24 1929

249
[view from] Airplane seen from 1 000 meters Aimonacid pilot A = the river itself making 1 huge meander B the course meandering C Former meanders cut out straight 2 = former meander 3 = next cut 4 will become like 2 former meander

250
[view from] Airplane Rio City fields 3 *cuadras* [blocks] as basis for the system *Posadas* [lodgings] government of [Argentinian] missions colony 1:2 hour from the *Posadas* C = park a developing rural community A clean straight streets solid houses B = the pack donkey's way deformed *cuadras*

251
[view from] Airplane Corrientes Province Stafean City Uruguay River 5 *cuadras* [blocks] fields ac[illegible]

252
[view from] airplane there the coast Montevideo

253
[illegible]-Munoz [illegible] with League of Nations shape of [illegible] [place] for Montevideo

259
Sao Paulo cobalt blue yellow gray sky mist pink [illegible] yellow corrugated metal plum colored gouache green Sienna gouached yellow green [illegible]

260
Sao Paulo umber black neighborhoods pink deep [illegible] Oswald Andrade

261
for Josephine Baker
Ballet
oval cylinder one could also eliminate the cylinder completely 1 entrance 2 showgirls made up with tattoos sound one step or pure negro tam tam without music only one negro on stage 1 negro wearing a banana tree 3 a modern man and woman = New York dancing only 1 one step holding each other and slowly 4 the cylinder is lowered Josephine descends dressed as a monkey 5 she puts on a modern dress she sits down 6 goes forward on a podium sings 7 steps off the podium sings 8 last solemn song, the gods rise background meandering sea of Santos and at the end a big ocean liner Words translated on program

262
Naples yellow Prussian blue black pale blue pink red Van Dyck brown

263
blue mauve gray ivory white 7 brown pale blue ochre brown transparent light blue greenish gray greenish gray greenish gray yellow pale yellow ochre pale pink gouache greenish gray plants

265
virgin forest lookout On the lookout in the Forest of San Martino November 30 1929

267
Bahamian

268
with archipelago in London March 1953

269
blue pale Prussian blue greenish bluish gray bluish gray

270
Be in a state of awareness always You are in the Brazilian tropics in the pampas in Ascension etc Be able to overcome the fatiguing environment and judge objectively in its own right something which is harmonious throughout and which therefore does not jar by any of its aspects Except for the deep red earth and the palm trees one is in the eternal landscape which could be anywhere steppe or pampas virgin forest or European woods Knowing how to see the negroes, the Indians of Sao Paulo the style of Buenos Aires or of Sao Paulo
Furthermore all things agree with the Scriptures the virgin forest, the pampas The earth is green everywhere in summer The virgin forest is like other forests yet there are lianas one must not

271
fail to see them There are jaguars one was killed a week ago But you don't see them You are on the lookout in the virgin forest You wait a quarter of an hour Nothing
Why would animals come when we are there with a gun? At night you hear the parakeets cry they are green like the leaves You can't see them There are huge snakes here are some photographs Last month a man died from one You can't see them The swamps are full of crocodiles You can't see them Here are the footprints of wild boar stag on the road here is a crushed armadillo
But we on the French beaches when we go fishing does the fish come to us? All this is in the forest in America but one sees nothing
Stay, watch listen a day two days, and the forest will speak One never has the time

277
sea green

278
blue blue blue shore in the middle pink pink ish green pink pink ice blue green bright salmon pink muddy gray pink [view from] Airplane small British biplane

281
Airbiades de Aranjo negro from the isle of 'son of the island of Paqueta" friend Rio Paqueta December 7 1929

283
The Black venus Petrola

287
Cavalcanti Avenida Mem de Sa 253 skyscraper Favela

288
tell Prefect Prado not to remove this St Antonio hill but build the highway over it

290
[decorations] of the Carril Buenos Aires

B5

Villa Savoye
Moscow 1930
Piacé 1933
Norbert Bézard
CIAM Athens 1933
MMI 1948

Chronology

1930
Le Corbusier becomes a French citizen

He marries Yvonne Gallis

Third trip to Moscow

Publication of *Precisions sur un état present de l'architecture et de l'urbanisme* (Editions Cres, Paris)

Third CIAM conference, Brussels

Construction of the Villa Mandrot, Le Pradet, the Maison Clarte, Geneva, and the Cité de Refuge for the Salvation Army, Paris

Apartment for Charles de Beistegui

Appearance of the human figure in the paintings since 1928

1933
Collaboration on the magazine *Preludes*

Publication of *Croisade. Le crepuscule des academies* (Editions Cres, Paris)

Fourth CIAM conference, Marseille to Athens and return (S S *Patris II*).

Projects for development of the left bank in Antwerp, and for the Norrmalm and Sodermalm sections of Stockholm

Construction of an apartment house at 24 rue Nungesser-et-Coli, Paris

Apartment house, Algiers

Project for the Rentenanstalt office building, Zurich

Exhibition of paintings at the John Becker Gallery, New York

1933–34
Durand Development, Algiers

1948
Completion of the Modulor scheme

Project with Edouard Trouin for a place of pilgrimage at La Sainte-Baume

Traveling exhibition in the U S A organized by the Institute of Contemporary Art, Boston

Beginning of a collaboration with Joseph Savina to make sculptures

Construction of the *Unité d'habitation*, Marseille (1947–1952)

The cover inscriptions reveal the diversity of subjects encompassed as well as the complex time sequence of the entries B5 records two separate periods: the first in the thirties, the second around 1948 during construction of the *Unite d'habitation* at Marseille Even if our present knowledge of Le Corbusier were discounted, the intense activity with which he was involved in the thirties would become apparent from the multiplicity of themes in this sketchbook and from the architect's references on the inside of its cover This activity is exemplified in the first pages by a sketch of the Villa Savoye (294), a planning proposal for the Porte Maillot (296–298), and a note dated March 3, 1930 alluding to working conditions in the U S S R (295) However, the greatest number of sketches can be divided into two categories those made during the CIAM conference in Athens in 1933 (306–315), with one of the last sketches dated August 1933 in the Cyclades (314), and those related to the agrarian reform and planning of a cooperative town at Piace in the Sarthe with the collaboration of Norbert Bezard (316–320)

Le Corbusier resumed the sketchbook again in 1948 when Eugène Claudius-Petit, Minister of Reconstruction, visited the construction site of the *Unité d'habitation* in Marseille (323–328) This second part of the sketchbook is also rich in allusion The preoccupation with detail and its integration with the whole is ever present the sketch of a berth in an Air France plane, dated January 23, 1949 and annotated with measurements (330), is used on the next page (331) to plan bedrooms for the *Unité*

A sketch on the last page, dated February 1949 in Bogotá, is related to a city plan for Bogotá, commissioned from Le Corbusier by the Colombian authorities (D14, D15)

291
To the 1930 = VILLA SAVOYE = MOSCOW = 330 PLACE 1933 = Nesbert Bezard = CIAM Athens 1933 MMI 1935

292
VILLA SAVOYE = Moscow 1930 = Porte Maillot) CIAM ATHENS 1933 = VILLA 1924 = Brittany ≠ 1933 = Cyclades = PLACE Bezard 1933 = St. Tropez ≠ 1948 MARSEILLE MMI = BOGOTA 1949 = NEW YORK 1949

293
where A B = A C = √2 = M = gnomon A P L B = form identical to ABC = everything can be divided into similar rectangles = where D E D F = √2

294
sun = friend = sun

295
In the USSR one must use materials sparingly labor is very cheap ≠ plan living quarters ≠ *pilotis* plan ≠ Germany railroad stations of the Rhineland ≠ 3 3/10

296
restaurant = statue ≠ ramps ≠ LC gas service station ≠ Napoleon didn't place his statue in under the Arc de Triomphe on the axis of Paris

298
Boulevard Lannes = highway = street [elevated on] *pilotis*

299
light or sound

303
It is because urban man is a city dweller that he looks at the branches of trees and the flowers in the fields. One must not forget the inevitable law of saturation and desire. The peasant longs for the city and dreams of it. Urban man thinks only of larks and ears of corn. This thesis (deurbanization) comes from the minds of revolutionary theoreticians rejected and buried in the horrible slums of Berlin or elsewhere. In this era of awakening to nature it serves as a springboard for architects.
Now the green city can already be in the city of work and of residence.
[suburban] cities

307
Athens Museum

310
cross section ≠ salt water pool ≠ statue (1 *ombros*) = ramp ≠ *Thalassa* (sea) ≠ side flanges ≠ no running water on the site exedra (?) Besteguiestyle solarium on grass! ≠ sea ≠ flagging ≠ create 1 grouping of human events
materials: pumice stone from Santorini ≠ = earth from Santorini that produces ≠ hydraulic mortar ≠
Papatsatos ≠ trees ≠ scrub pine ≠ trellises ≠ grapes ≠ vinegar-makers ≠ plane trees no lack of water ≠ no cypress trees ≠ marble facing ≠ + red ceramic ware + [ceramics] from Kuttaba

311
Caution ≠ earthquake Japanese system Pericles get information for me ≠ Athens Aegina ≠ CIAM

314
aboard the *Agros* August 1933 Cyclades the idea comes back of the house in Brittany of 1924 starting out from a central nucleus
vertical circulation ≠ glass roof

315
a writer should describe the simple and vigorous life and the plain decor of the golden age.
King of the isles at present (pure architecture) will seek the Byzantines ≠ 1 problem of scale nearer than temples than the city = 1 entrance plan = words school = 1 grand productive gesture the lie of the Academy since the second Renaissance and Classicism

316
Place November 19 1933 ≠ new village ≠ the Alençon road ≠ in the background the Fresnay–Chenisay road

317
20 hectares half crops half grazing land

318
the new village (no farm workers) ≠ cooperative ≠ but Cartwright ≠ mechanic ≠ gelder ≠ bread baker ≠ meat refrigerator ≠ clothier ≠ tools ≠ cooperative supply and distribution services ≠ school schoolmaster schoolmistress 1 household ≠ Pastor next to the existing church ≠ not living space but outside cooperative areas ≠ Place 600 inhabitants = 120 hearths

319
Town hall ≠ communal house ≠ the cooperative silo ≠ the machine shops for repairs and maintenance ≠ (the location of) the mill is determined by the terrain ≠ (water for watermill) built vertically ≠ Communal house = hostel for migrant workers + communal house for rental with apartments = 40 households ≠ 1 health center ≠ 1 consultation room for the visiting doctor ≠ 1 pediatric infirmary ≠ recreation and education library, radio weather forecasts ≠ movies ≠ holidays ≠ Sports football basketball etc ≠ + 1 hall ≠ there is a Bicheret park that should be expropriated

320
at Beaumont-sur-Sarthe Center of the district for doctor pharmacy larger work spaces

321
pink ≠ green ≠ pink ≠ greenish ≠ St. Tropez

323
December 4, 1948 at Marseille Michelet visit of Claudius Petit ≠ at ground level ≠ level 1 ≠ up ≠ level 2 ≠ *rue intérieure* ≠ view ≠ level 7) communal services ≠ MMI ≠ drinks (*pastis*) ≠ model ≠ pool ≠ garage ≠ level 0

324
MMI 1 cone

326
M. Sourdive ceramicist Aix ≠ red baked earth ≠ from 10 to 12 ≠ cement joints ≠ ≠ look for 1 form ≠ Combine with 1, 2, 3 ≠ additive interchangeable modules ≠ with cement ≠ ≠ 1 enamelled and decorated substance ≠ it is for the *brise soleil* ≠ sprinkled in the concrete ≠ and its hall

327
roofing ≠ natural baked earth tile with very good design
Aubagne Societe Procerame Dr. M. Bourdillon buy 1 dozen Perrin coffee cups white like small white flowers

328
white ≠ tile sunk into cement ≠ it looks like snakeskin ≠ gray white ≠ cement

330
Air France Constellation arrived New York January 23 1949 a couchette makes an adorable nest for 2 to chat, oriental fashion. One would not dare build it in a house

331
June 11, 1949
room 1 ≠ room 2 ≠ cross section inspired by Air France Constellation February 22, 1949 Paris–New York

332
open to the mountains ≠ the markets ≠ ≠ the markets on first floor ≠ Bogotá February 1949

333
Mr. Dragoumir — 10 o'clock at hotel ≠ Papyan restaurant terrace ≠ Monastiraki

B6

Spanish border
Pessac 1931
Rotterdam 31[3]
Le Piquey
Esbly (Lulu)

Chronology

1931

Collaboration on the magazine *Plans* (1931–1932)

Trip to Spain with Fernand Léger, Pierre and Albert Jeanneret

Projects for the Palace of the Soviets, Moscow, and for a Museum of Contemporary Art, Paris

First plans for the Swiss Pavilion in the Cité Universitaire, Paris, built in 1932

Alexander von Senger publishes a polemic against modern architecture and against Le Corbusier in particular ("The Trojan Horse of Bolshevism")

Dated after-the-fact on the cover, this sketchbook relates to those that follow it in Le Corbusier's system: B7, B8, B9, and C10. Several major themes run through the whole of this series, covering the years 1931 and 1932, and one cannot safely assume that the numbering of the sketchbooks reflects a chronological order.

The 1930s were a particularly fertile period for Le Corbusier, and the pages of this sketchbook reveal the genesis of his activity in those years. After the severity of Purism, there begins to emerge in Le Corbusier a sensitivity for more curvilinear forms and for the reality of materials.

One of the first sketches made at the Spanish border (336) introduces the voluminous notes made on a trip to Spain in August 1931 with Pierre Jeanneret, Fernand Leger, and Albert Jeanneret, Le Corbusier's brother (B7, 413–431). Reflections on a visit to Pessac (344–346) in 1931 reveal the misunderstanding that sometimes existed between the architect's conception of a work and the way in which it was perceived by the future inhabitants. A little sketch (349), dated 1931, 20 rue Jacob, recalls Le Corbusier's stay there soon after his arrival in Paris before he moved permanently in 1934 to the apartment house he built at 24 rue Nungesser-et-Coli. A series of drawings (351–355, 398, 407) of Rotterdam harbor made in 1932 during a trip to Holland highlighted by lectures at Rotterdam, Delft, and Amsterdam, called upon his "Dutch friends" to put their architecture school there.

Numerous studies of boats, cordage, and female bathers in the Arcachon Basin (Le Piquey 1932), with precise color notations, emphasize the extent to which the architect's eye is also that of the painter (356, 358–388). Recurrently taken up and occasionally recombined, these themes are the basis of paintings such as *Femme assise, cordage et bateau*, 1932.

Finally, a return to architecture (389–390), with several scenes of domestic life "sous les pilotis," dated "Esbly 1932," confirms Le Corbusier's constant preoccupation with minute analysis of the human gesture in everyday life.

334
SPANISH B ROLE PESSAC 1931 ROTTERDAM
[illegible]

336
water + pond + small bridge + Spanish border

344
Pessac 1931 Residents have come but after years of neglect the surface of the houses is dirty very dirty
Pessac Imaginary biography + 1 laboratory for technical innovation 1 pressure gauge for the mind 1 pulse of country life
the [illegible] of Bordeis 40 years behind
If it were in Germany everything would be in the midst of flowers already here nothing, or almost nothing!
And if you saw the inside how beautiful and delicate and charming these interiors are! (the Concierge talks about the pavilion with modern compartments that s the barber!)

345
the mechanic of Pessac in a white environment, very beautiful but he will cover it with wallpaper
the Tarasconaide from the Gironde / White Vrinat (the engineer) for his house
Let s plunge into naked reality in the evening at night when only masses are visible the flaws cannot be seen It s 1 great purity a joy
the road builder (M Pocquet) is the only one who understood His garden is splendid The others? They have cut down the entire grove of oak and chestnut trees

346
Gabriel no billboards bring / for name of town
ask Chenal for photo of the little girl to send to Mr Pons 34 rue St Cneq Oloron Sainte-Marie Basses Pyrenees
Mme Yvonne Charnay send a photo near Fruges Pessac / Mr Monpillier the swine of the 14 [1914 war] The Communist (photo of an interior, Mr Tranchant with Corbu

348
shimmering walnut / moire / natural burnt umber / bark / ivory / hatchet marks / very sharp cut / gray pink + pale burnt umber

349
black + green / + blackish + golden ochre / + gray / + very blackish + golden ochre / + blackish / 20 rue Jacob 1931

353
to our Dutch friends / put your school of architecture in the harbor on an old steamer

354
total / 2 canal / road + polder / canal
1 total harmony of the elements in the presence of wind / propeller / Archimedean screw / the polder is maintained by natural elements

355
creation of 1 polder in the time of Descartes / canal / dike road / pump / III / I / II / diameter 1 80 / drainage

357
at sunset / × green / cobalt / + emerald / dark cadmium red / light carmine-colored cobalt background /
there is an optical effect = complementary

359
red / black

360
yellow / black / and white

361
black + ochre [de rue] colored lines / lines on black background / white with fine black mesh / fine black strokes / white background
mood very pale — cerulean streaked with cobalt blue mixed with carmine / the mud – raw umber + earth colored green / streamlined yellow / + raw Sienna

368
wheel marks in the sand

385
black / violet brown 2 / natural [trail]

386
harmony

390
300 × 250 / Toulouse / Estby / July 10 1932 / All aspects of daily life take place under the *pilotis* lunch supper culinary activities food preparation, cooking etc

398
sky / water

408
Perrault / Gourd-Pontouvre / telephone / Anjou
Telephone Tuesday / 9 15

410
1931
Port of Rotterdam (sketches not in order within notebook) / — Paris women playing ball / — Arcachon Basin

B7

Spain
Route 31[a]

Chronology

1931
See B6

Trip to Spain, Morocco, Algeria.

Paralleling the preceding sketchbook (B6) and those following (B8, B9, and C10), this sketchbook is full of rich notes on the trip to Spain in 1931 with Fernand Leger and Pierre and Albert Jeanneret. Most were published in the eighth issue of *Plans* (October 1931), on which Le Corbusier worked in 1931 and 1932.

The itinerary (481–482) went from Barcelona through Valencia, Alicante, Elche, Almeria, Granada, Cadiz, Seville, Cordoba, Madrid, Avila, Valladolid, Burgos, and San Sebastian. The architect emphasizes his impression of the Primo de Rivera highway as a *route-veine* — "circulating blood," a "grand scheme" in "a marvelous millionaire's park commanding the entire landscape" (415, 417, 418). "I know of no country more beautiful, 2,000 years old and living in these great times" (424).

Later (428), Le Corbusier is ecstatic about Spanish color: "Near Almeria (toward Malaga) that's the first Cubism with its prisms and all the secrets of its color. People complain that Cubism is unbearably intellectualized. But not at all! It is full of the sensuality of the earth, of things and spectacles. It has roots, it is of the purest breed, it is passionately felt. It is true, exact (relationships). But the mind has been at work inventing and composing" (428–429).

We find here the transition, in Le Corbusier, from sensitivity to "classification," as well as a term frequently used by him, "exact," that is, expressing as faithfully as possible the felt emotion.

The trip continues to Morocco (432–444), where the work of Marshal Lyautey (1854–1934) strikes Le Corbusier for its psychological approach and native Morocco impresses him by its truthfulness (440–441).

The travelers continue through Algeria, via the oases of Laghouat (444–449) and Ghardaia (450–462). Faced with the simple, natural life, the architect analyzes the different motivations of Arabs and Europeans. European motivations are reaching the oasis with the introduction of transportation: "In one stroke rises the formidable structure of artificial consumerism" (456). A few sketches record Le Corbusier's stay in Algiers (463–465). He was fascinated by this city, and repeatedly proposed urban plans to the city's administration, but they were never accepted.

The sketchbook ends with the traveler's impressions upon returning to France aboard the ship *Gouverneur General Chanzy* where, in a restricted space "each person has accepted classifications against which he would protest to Parliament if he were on land" (467). Le Corbusier considered this idea of order and freely accepted discipline, in a place arranged according to an architectural biology, as one of the prime conditions for organizing the relationship between the individual and the collective. Le Corbusier had been exposed to it first in 1907, when he visited the Charterhouse of Galluzzo (referred to by Le Corbusier as Emal) in Italy, then again during a second visit to the Charterhouse in 1911 while returning from the Orient.

412
[illegible]

413
Trip to Spain Morocco Algeria Southern Territories
August 1931 with Pierre in the "Voisin" car [illegible]
These notes were published in Plans Fall 1931

414
The Road between Valencia-Alicante gives the impression of people who are putting themselves together they are refurbishing everything = whitewash and still perfect maintenance of an architecture which = a state of mind the road has not disturbed
If the Republic wishes to clarify the latent state of mind = non use of money + lack of covetousness = peace of mind = physical equilibrium work relaxation through an economy of fertility the salvation of human destiny = body + heart – the instinctive administration of beauty
The houses in the midst of the Fields are chaste
Nature man functioning = = harmony

415
The meticulous fastidious cultivation of the soil not to make money but as a normal function
Working until 9 o'clock at night in summer, and from 9 until 12 o clock talking without drinking or gambling in front of the houses with the whole family or in groups
The Primo road = a great Spanish event A tool of modern times in a thousand-year old civilization
There is nothing more eternal than a road = the true the just, the fitting, the ingenious A road is a truth
When this road is majestically designed it is the national network When it looks modern =

416
= the rightful conduit for the automobile where at 140 kmph the car is as natural as the pedestrian In the lane (9 m wide level concrete covered with porphyry clean and well-defined edges, impeccable curves It takes on the value of a sweeping maneuver the whole mass is made solid man to man village to village region to region It is the great contact by relay along a river of civilization Republic, watch out! What civilization It would be an outrage to destiny if all this led to the heroic misfortune No, it has been tested

417
In the USA Germany Let the Latins live out their destiny clarity
This Primo road has perhaps been used as a Trojan horse to topple the chief Maybe the Republic became possible because of it because of the connection! It is this road that will allow Spain to live = circulating blood
It is astonishingly beautiful (Valencia) One can't help but think of the Five Year Plan Control Unity a whole people and for the people really an unprecedented luxury (expensive too) but for the people itself It is a grand [illegible]

418
Countless donkeys mules standard age old folklore all on the road – the peasant those who live along the road And then the food transported by truck
So the road is bordered surrounded by care, hedges of cypress hedges of boxwood even trimmed to shape (column + ball of greenery) They are planting dwarf rosebushes , rosebushes boxwood Valencia orange trees, mulberry trees carob trees Olive trees everywhere The horizon the Sierra
Those who use the road take care of it and do not destroy Everywhere one has the feeling of being in a marvelous millionaire's park commanding the entire landscape

419
Plastic beauty // Landscape (beauty) // a great pure road // the elegant opulence of a dual face vitalization of the millenary countryside by the modern road
In 1930 I didn't understand anything about the road show-off road international tourist road? It had not been finished
Today it is inhabited traveled, used It is Spanish a tremendous tool
Destiny?
Valencia Alicante August 11 1931
the roadlights insert // the Standards // Port of Valencia road "9.30

420
Take note I will ask a very serious question is there in the Spanish government a man to understand the importance having enough strength and enough virulence or power of persuasion to add to it by an energetic decision even more by an act or decree Even more, by drafting publishing and decreeing a doctrine of life — neither contemporary nor republican nor socialist nor bolshevist but human only This question In the small Spanish town and village what is the role allowed to the introduction of electrical

421
lighting fixtures glass paste and stamped alloy Who are the acknowledged poisons snakes vampires and scorpions of public suppliers of public corruptors
Watch out for Electricity — progress destroyers of a people who are in a state of sublime equilibrium unique in the world today
(Mediterranean coast Barcelona, Tarragona Valencia Alicante, Murcia, Almeria, Malaga)
I am writing an article addressed to this unknown friend in the Spanish government

422
Spain has made its way its highway Springtime of a people after a fertile winter (because it allowed them to sleep during the onslaught of the machine) It is a gesture a sign an action
We on the other hand have our excellent, rich, and efficient network for automobiles set up by Colbert and Napoleon There it is In town and from Paris to Marseille, Strasbourg or Bordeaux, Louis XIV or Napoleon did the work Our magnificent roads (Jouvenel) swelling, skidding, too

423
narrow crumbling at the edges, decomposing! There remains only the astonishing layout of these men of bygone days, true Romans
We are filled with Louis XIV and Napoleon concept And then there are those moth-eaten edges
Our entire situation lies in this fact, Louis XIV Napoleon!!!

424
I know of no country more beautiful 2 000 years old and living in these great times It's purity nobility virginity Virginity in these times yes all is intact and lives true and fresh like a young girl This is where "the old countries" are Oh you urban intellectuals who forget in your decrees that all begins anew when winter is over
Spain Caesar — Charles V

425
a magnanimous historian could uncover all along the Spanish roads all the stuff of pre-machinist society — customs and institutions in a state of purity and in full bloom
It is better than Glozel

426
In the Almeria–Malaga plain the road colonizes an immense desert, *ventas* (inns) are being built They are in the purest vernacular style since the transport situation forbids the importation of material likely to academicize
Again all is flow system of slopes and water flow the estuary to the sea, a stretch to the left and right, until the spur that marks the waterline Hence culture systems architecture

427
the sea near Motril August 13 1931

428
customs follow
LIFE = revolving movement of traffic = "rapidity efficacy economy" A tree with roots, trunk leaves It is the same for architecture = circulation (eyes = cinematographic performance) (before Malaga)
That neither Velasquez nor Murillo nor etc have really seen Spanish color They are asses, Academicians
Picasso was the first after Goya to have lived it and to have lived from it Near Almeria (toward Malaga) that's the 1st Cubism with its prisms and all the secrets of its color People complain that Cubism is unbearably

429
intellectualized But not at all! It is full of the sensuality of the earth, of things, and spectacles It has roots, it is of the purest breed, it is passionately felt It is true, exact (relationships) But the mind has been at work inventing and composing
His first drinkers and girls of the blue period, it couldn't be other than this simplification First, however, he had to discover it

There was the "civilization of coal" horrible, it must pass, it will pass Afterward everything will be better
There is something ugly about the coal story
Ceuta where one finds piles of coal on the quays

430
the railroad (civilization of coal) precipitated the urban economy a development whereby urban concentrations are spaced at stopping distances of 50 km (to) 100 km = complete break from the horse's stops = 4 to 8 km
The civilization of railroad cities = wrench from nature
One can foresee the decline of the Railroad (merchandise — loading, shipping, unloading delivery) and a new network for cars (gasoline diesel fuel or electricity) = loading shipping delivery New system of stopping points = centralized system of complete flexibility and effectiveness complete distribution throughout the region not through

431
centralized nodes, but through diversified positions = a new civilization = return to the earth made possible nature organized, heart, arteries capillaries
And if a wisdom of life = consume less and therefore produce less, and all the consequences in the realm of the spirit and equilibrium
The railroad was capable of transporting the heavy goods of the first machine civilization heavy and in large quantities = the small middle class provincial town and provincial life = objects its ritual
The Truck takes lighter merchandise

432
Spanish Morocco // police // Tangiers // gardens // very vast // Tetouan // a truly modern intersection
Road signs placed at the appropriate height of the headlights in large letters = landmarks in the countryside (think of the Swiss road signs!!!)

434
South // trees // trees // highway // path of the natives shaded by trees // open country
Classification of speeds // Rabat Casa

436
France is in Morocco I am not saying France belongs to Morocco But France can be found in Morocco it is in Morocco that one finds France today
clear vision, lucid and loyal objectives, friendship and Command
The Marechal did not have the possibility to be Roman The time was not ripe yet = 1911–1920 To be Roman Rome must be there Rome could not be found in Paris then Paris

437
is at a winter's end Everything seems to be asleep there The city is full of dead leaves and dry branches May a new spring come and may Paris wake up, clean itself shake itself and act Destiny of the West! Our branches of dry wood can't even conceive of it, crippled limbs blind eyes The destiny of the West act compose, create modern life Not that of the Americans or Germans
The Marechal has

438
conquered through his charm and righteousness
This Marechal In the past one said the High Constable
If one could avoid plunging into industrialization = a fatal mistake Rather cultivate the earth with electricity household refrigerators precise air (air conditioning)
Here one needs to exercise judgment

440
In Marrakech the Marechal had a proclamation read in the streets in 1911 (?) which said that objects in the sky were going to fly over the city Friendly objects without danger do not be afraid
Others would have come unexpectedly with a squadron to frighten and shock! to terrify and terrorize
Fez Prost's city planning is nothing but confusion The Medina is packed functional efficient fast moving one exits through the gates instantly
It is the splendor of nature The 3rd

441
element is the great spectacle of architecture = the palace of the sultan its courtyards and its gardens
The formal and informal gardens a place for the senses and for the mind

442
Fez new city
This staircase opens into full daylight at 8 (Like Galette but very dark)

443
Interchanges along 1 parallel are merely competition conflict, struggle for life industrialization mechanization improvement etc = Sweat and sorrow
Interchanges along a meridian are diversity complementary variety, harmonious evolution It's a question of products determined by the amount of sunlight = each time total harmony cause–effect = Nourishment for the mind spiritual wealth mathematical unity = Sensuality and philosophy (Cuote Lafarge

444
who travels along the axis from Paris through Marseille Algiers, Ghardaia and the mouth of the Niger = flight path of airplanes)
Laghouat in order to govern and act command impose to celebrate and enjoy drums and bugles
The evening retreat of the military at 8 P.M around the city in front of the Saharien Hotel where the captain is having dinner
France has conquered people with its bugle and drum = order

445
of the most formal and fine [illegible] expressed form called (indelicately) [illegible] questioning No instead one is grabbed (illegible) grabbed with joy one's senses and transported
The pomp of the military is certainly a perfectly human idea Those who have perfected it are leaders of men They succeed at it we obey we consent we are happy guided ruled There are many

446
Asses in the military but let's keep things straight! It would be a serious mistake to forget the positive sides of the military drums bugles [illegible] and the hierarchical arrangement of columns of men etc.
Human happiness is never found in slackness
It blossoms as a result of the commands to come to orders
At the sound of that command a state of hierarchic order comes into being hence a machine for action
Corollary in order to realize the Voisin Plan it would be necessary from time to time to have a flourish of

447
flags drums, and human bugles when a section of the city is being blown up a parade
And when the last girder of a skyscraper is put in place And during the night sirens salvos rockets
Yes it's that stupid 1 date = 1 ceremony
A celebratory formality

448
Laghouat What do you do? Nothing. You aren't working? No there is no work Well then you don't eat? Huh?
First of all it's the climate The sun makes everything possible In the summer I always sleep out of doors
And no consumerism something to eat + tea + coffee sheep and goats in the countryside non industrially produced tea and coffee There is sugar! And no one works because there is no consumerism
The key to the system finding defining types of consumption

449
[illegible]
sports conversation studies etc without [illegible]
Arabs wear one burnous for 10 years
We are civilized and proud of wearing 6 suits per year = consumerism = production = industry = work = (Taylorism) = commerce = competition = steady or effort

450
Ghardaia 3 000 [illegible] and even 140 m deep!
that's a job that makes [illegible] (with trees to [illegible])
*[illegible] answers [illegible] survey of [illegible] from Kessa Salah Medal Secretary of the [illegible] Ghardaia M.[illegible]

451
Ghardaia. Yanu member of the region of Hamar. Kind of [illegible]

The oasis dwellers. I would [illegible] in my efforts to [illegible] transform my poverty into glory. Pain, suffering, etc. well-being, terror into calm, emptiness into fullness — from desert into an oasis. Into Bliss and nothing more.

452
Digging 3,000 wells and each day hooking up a donkey and a man per well to bring up the water. The water [illegible] in a reservoir which controls the network of irrigation channels. The entire oasis is irrigated: date trees, nutmeg trees, apricot trees, peach trees, lemon and orange groves.

The entire oasis is in shade: it is cool. The water purges as it flows to its destination in the irrigation channels built in relief and defining the whole topography and geography and the

453
cadastre.

The streets are completely enclosed by walls measuring 1.80 m.: they are 2 m. wide. The houses are completely closed off toward the alley. But inside it is a complete and perfect tool: efficient and eminently functional, on human scale.

It is all here: family, coolness [intimacy], fruits, greenery, arabesques, and architecture.

The oasis is an immense collective undertaking

454
masterfully conceived and laid out. Once teazed over a period of time, it is maintained.

That's all.

The oasis of the Mozabites is paradise: the cities of the Arabs of the desert are a letdown.

On the other hand there is the simple life of the nomads. Ghardaia.

455
The divergence!

The motive for all work was an immediate need for consumption. One consumed by oneself (or at least consumption took place right there) products assembled without a lapse, along the same line of continuity, from raw material to the finished product.

Fingers, hands, thought took part in the making. There was unity in each step of production: something for something.

456
Money, as a goal, did not enter into the process and not at all into people's minds.

With the advent of transportation people no longer [illegible] allowed them to consume at will. Here it appears a kind of consumption which was regional and admitted my [illegible] life.

[illegible] shows the formidable structure of artificial [illegible]

457
It is no longer only a question of "living," but of "enjoying." It is at this point that human catastrophe is set up: the nature of that enjoyment, vanity, pride, jealousy, envy, imitation.

All the negative drives.

With such motives, making money becomes an obsession, an automatism, stripped of healthy relationships between cause and effect. Making money, no matter

458
how, no matter when, with no matter what. A new vision of life: an ethic leading elsewhere. Leading where? We have been driven to Disaster.

In the future human goals must be assigned to this dangerous activity: making money.

The more one considers the question the more one realizes that this is a matter of conscience. The

459
modern world, having lost contact with or the memory of its deeper realities, would welcome the teachings of a new Jesus who is strong, simple and human.

In the middle of the Sahara desert in Ghardaia we have a "tomato" tarise = grenadine with all the ice you want for 1 fr. = 20 pre-war cents and a bottle of Champ pagneuile beer from Nancy with ice for 5 fr. = cheaper than in Paris!

460
In Ghardaia that is like drinking heaven!

Now, that represents the entire transportation industry: railroads, ships, trucks, cars, the very essence of this machine age.

And the denaturalization of taste, of foods, and of customs.

Arab mint tea is also heaven in the land of thirst.

But I don't feel like giving up the miracle of my iced beer from Nancy!

Here we are, already in the midst of a conflict!

461
The taste for new pleasures.

the desert, the cities in the oases.

It is normal for the ironmonger to do business: it is right for him to replace the earthenware pot with an iron one. If it only stopped there! But now there are movies in the desert. *Bas les masques* or *le secret de Jeanne* with that one brings to them the "Instructions for Use." Left to their own devices they might have found a use for the iron pot!

Another thing: the record player.

462
at the cafe these (French) officials claim: "*J'ai ma combine*." But the girl at the cash register plays an Argentinian tango. The tango is one of the purest manifestations in music of the modern spirit. You should see that shepherd from the back country dressed in rags, 20 years old, frozen 6 meters away from the gramophone and completely overwhelmed.

the time of the Latin people / enjoyment / judgment

463
Government palace / obelisk / Seashore / Casbah / View from the bridge of the transat[lantic] ship

464
Leave this view untouched. "Government palace / museum citadel" good. [Alerte] / ugly to be arranged. "see behind" here will be bus station / square

465
A / bus station / harbor / water / see how one could avoid having the office buildings cut off the view. M. N. (above)

466
Discipline freely consented to
On the *Gouverneur General Chanzy*.

The whole ship is happy, everyone is calm, confident, no one complains or raises their voice.

Yet all of us (in 2nd and 3rd class) are forced to observe restrictions. But these restrictions enable the boat to function, which allows us in turn to cross the Mediterranean. Restriction of place: we are cooped up according to categories. "Barrack style" meals (everyone is gay, prodigiously.

467
In my 4-man cabin (everyone tries to be polite and kind)

Complicated and difficult functions are performed in this minimal space — the boat — in the middle of the sea: navigation, hostelry, mechanics. 1,000 people live rubbing elbows at close range. (The service is excellent, luxurious in comparison to the daily life (of the middle class).

Because space is so limited each person has accepted classifications against which he would protest to Parliament on land. Schedules, common meals, etc. A relentless discipline — but smiling. A discipline freely

468
accepted.

Set up a goal like the one of crossing the ocean) and present the technical plans necessary to achieve it.

Have them accept it, and the goal now standing in front of everybody's eyes, order, cohesion, action, trust, strength become the indelictable and fruitful consequences of an order freely accepted.

(I was traveling [in] second class because a return trip from the desert was ill suited to conversations with the usual passengers going to take the waters at Vichy)

469
Benka Ben Ahmed, mechanic Laounia, rue de Kassa 4r
Rabbat / Guebir / in Fez the guide Benada Porte Bougemoub Fez
Algiers post office box / Rotival / Peyrouton / Brunel / Rey / Lopez

B8

Le Piquey
Spain
Le Piquey-1932[1]

Chronology

1932
Trip to Holland

Stay in Majorca — Easter

Le Piquey on the Arcachon Basin — summer

Urbanization project for Barcelona (Macia Plan)

Construction of the Swiss Pavilion of the Cite Universitaire, Paris, and realization of photographic mural in the entrance hall

Paintings: numerous canvases based on the artist's memories of the Arcachon Basin

Obus Plan for Algiers

During the summer of 1932 spent at Le Piquey, Le Corbusier recorded his observations in this sketchbook, which contains a series of studies which he developed in the following years. There is only one specific date in the book, August 25, 1932 (506). At this time Le Corbusier was particularly interested in studying the female body in its relationship to a precise environment. This is a theme that he used in a number of subsequent paintings, such as *Pecheuse d'Arcachon, Femme assise cordage et bateau* (both 1932), *Femme, cordage et bateau* (1934), *Trois baigneuses* (1935), *Deux figures au tronc d'arbre jaune* and *Figure devant une porte blanche* (both 1937).

Only a few pages do not refer to pictorial themes. One sketch (476) exemplifies a number of drawings of beach houses or vernacular summer houses gathered by Le Corbusier for articles in *Plans* and *La Ville radieuse* (Boulogne-sur-Seine: Editions de l'Architecture d'Aujourd'hui, 1935), this material was supposed to prove that his projects for the Loucheur Houses were "organic" and natural (*Ville radieuse*, p. 29). Three pages seem to refer to articles published in *Plans* that were eventually incorporated into *La Ville radieuse*: "Liberte, Egalite, Fraternite" (472) appear as headings, the letter to Mr. Brunel, Mayor of Algiers is outlined (473) as is the conversation between Bonnier (475), chief architect of the City of Paris, and his chauffeur. Two pages describe the Spanish itinerary (481–482), one page (506) contains Le Corbusier's thoughts on the cinema in Le Piquey. Two sketches of a seaside swimming pool (474) may refer to the Formentor project (see C10). There is also a sketch of Pisa (526).

Particularly noteworthy are a striking foreshortening of a male nude with a pinecone (486), the relationship between the tree trunk and the human figure (488), to which a number of other sketches relate (477, 479–480, 485, 487, 489, 501, 502, 517), the parallels between bodies and boats (491), which on a later page become almost a sign language (496), and the treatment of some of the women's faces (507, 510).

470
[illegible]

472
[illegible] (Chapter 1: Liberty, equality, [illegible]) [illegible] (Classical Mind) Then French Republic [illegible] effort at the machine-age — back to front! Overdo [illegible] and martyrs. But means of salvation available. We [illegible] desire! Brotherhood? Hum! There lies the date for the getting started.

473
Desirable visit to Mayor of Algiers son-in-law Pierrefeu & Paris is rebuilding itself without a plan (Matisse) Bonnier — skyscrapers (Moscow skyscraper capital) Theme and opportunity 1937 (out project)

474
sand sun bathing — diving board (rope)

475
Liberty Equality Fraternity 3 Malvy Buisson (sub-title) Edkes Bonnet to his driver Vaillat says all is well Pierrefeu son-in-law Banx C.J. the liberty of the suburbs a^1 a^2 a^3 (liberty equality fraternity) Money doesn't want fraternity.) Set forth the 3 themes then repeat as conclusion under different angles a^1 a^2 a^3

494
Equator — Equator

495
[illegible] foot

502
pale blue on a muddy green background (big tree) or Van Dyck brown (barrels)

506
The Cinema Baron — in Le Piquey
From all sides they come (loan sap gatherers road repairmen fishermen summer visitors Baron is popular because its phonograph is up to date waltzes javanaises accordion etc. Le Piquey revolves around the "good life" Youth and joy everywhere Everyone has fun The "godfather" or the sap gatherers Joy and "modernity" are necessary August 25 1932 Rustic agglomeration linked to the rest of the world by people and by the mechanics of progress

527
[illegible] bright sand — strong yellow earth (white) [illegible]

B9

Le Piquey
b/1932

Chronology
[illegible]

Like the preceding sketchbook, also dated Piquey 1932, B9 incorporates a number of subjects Le Corbusier used in his paintings, sometimes before the summer of 1932. This does not necessarily invalidate the date (the author inscribed it as part of his classification around 1955), since some sketches could be memory aids constituting a repertory of objects to paint. The late twenties were decisive years in the architect's pictorial work, which was marked by the introduction of what Le Corbusier called "objets à réaction poétique" and the human body.

The juxtaposition of different themes reveals the development of Le Corbusier the "painter." A natural form inspires a composition, which is then re-created as an artifact. Several examples illustrate this process: the stylized violin (536) drawn next to a natural form (perhaps a shell) used in the painting *Violon* of 1930, or the gloves and pile of plates (541) that recur in a series of paintings — *Siphon au gant* and *Déjeuner au phare* (both 1928), and *Composition avec une poire, Composition avec la lune,* and *Nature morte au gant* (all 1929). Further on, the drawing of a lock and key (543) appears in a canvas dated 1935: *Femme, cordage et bateau à la porte ouverte*. The painting brings together several themes from this sketchbook (door, 566; boat, 533; cordage, 600; women, 565, 570, 589, 590, and logs, 574), all of which seem to be referential sketches rather than studies from nature or preliminary drawings.

By contrast, the wooden cart (562) is drawn from life as are many of the sketches on the following pages, for example, the shell (568), a series of women (569, 571–572, 575, 581, 585, 593), the dog Pinceau (576–577), or the boats (584, 586). The stylization of the female profiles (589–590) recalls a man's profile from 1919 (220). The portrait of a woman at table — probably Yvonne Le Corbusier (594) — is rendered symetrically in relation to the center of the table. It resembles a large sculpture of a woman Le Corbusier executed many years later (1953).

Finally, Le Corbusier reveals his consistent attitude toward measurement by relating the proportions of a pontoon at Le Piquey to those of a *tatami* mat (587), also, in carefully noting the key dimension of a crude porch before which stands a male figure (588): he refers the scale to the human form and notes "hauteur humaine." The numbers 2.20 and 4.50 refer to Le Corbusier's chosen dimensions for a double-height living space, which he incorporated into most of his housing projects, especially for Algiers, and discussed at length in *La Ville radieuse* (II, 6, pp. 35, 55) and again in *Croisade* and the *Oeuvre complète* (II, 1935). This sketch reveals the architect's search for vernacular or pseudovernacular architecture as a confirmation of the correctness of his dimensions and his ideas on "an efficient height for the home" (see B8, 478). This consistency will develop into a search for a *grille des proportions* (proportional grid) that could be used directly on the site, and then for a *règle des proportions* (proportional rule) related to the human body and later to be called "Modulor" (see D13). The figure of a man with upraised arms (588) prefigures the Modulor man.

The importance of Venice (602) as a "proper" symbol of urbanization appears in Le Corbusier's speech at the Palazzo Ducale (Fourth Conference on Art, July, 1934). He uses the map of Venice in his attempt for a solution to the problems of urban and Antwerp (*Ville radieuse*, pp. 268–269).

532
[illegible] 1942

533
[illegible] ochre / pure ochre / [illegible]

554
[illegible]

580
all the flat bottom fishing boats facing the same way

582
[illegible] mud / or water / there are 1000 beautiful geometric combinations with these mud skates

584
cadmium / Pompeian green / medium cadmium / greenish mud / gettering black graffiti / white / Chinese red

585
ochre / ochre / bright pink

586
pink / blue / grayish pink (coil) / mauve / ochre [de ru] / gray-blue / salmon pink / muddy gray (green) / white / pure ultramarine blue / gray blue white

587
J. B. / Le Piquey / pontoon for holidays / François normal pontoon / made on the module of Japanese tatami height / "A standing man, his arms raised." / etc.

588
22.0 / Roman tiles / handsome porch / 4.5 high / human height / = height
[Le Jacquey Four] / 5 m

597
White pink / light blue / white / dark blue / red / medium blue

601
bring up nets on the ground / robbing tide nets above

[illegible]
or TRUE / = bay + tide sand and pinecones / fishing nuts / fishing-boat gear, oar or sail / (gear for) oyster = expression of the boat
Venice = the lagoon, the gondola, wharfs, piers, ports, masses, beautiful houses = expression of the gondola / San Marco + Ducal Palace, etc.
[illegible] Bay / / the bay + Venice / if there were

The great Renaissance Palace + Wagner + curio shops / different styles
styles of [illegible] / [illegible] of tools

C10

Easter 1932
Barcelona
Majorca
1933 Stockholm
1933 Algiers

Chronology

1932
See B5

1933
See B5

A series of sketchbooks (B5–C10) remains from this fertile period. Their chronology is not as precise as the classification implies. C10 was filled in during a stay at the Hotel Formentor in Majorca at Easter 1932. It records a series of visual and "moral" impressions of the people who frequented the resort (607–609, 614–615, 627) as well as proposed improvements for the hotel (605, 612, 624–626, 629–635). Le Corbusier never received a commission for this project, which he transposed in scale and used for his *unités d'habitation*.

The architect notes of a Majorcan door made of a single piece of wood that it opens "all at once. It's dignified!" (607). In 1934, he modeled a number of the doors in his apartment at 24 rue Nungesser-et-Coli in Paris on this example.

As an urbanist interested in the problem posed by the city, and as a witness of industrial civilization, Le Corbusier wants to express the link between the individual, dense population, and urban circulation. He approaches this aspect of the city and land usage both as an artist and a theoretician (*Ville radieuse*). He seeks a balance between built volumes and free spaces, as in the sketches for the development of a commercial center for the new port of Barcelona — the Macia Plan (606, 636–637, 644, 646), dated Easter 1932 — and the studies for the urbanization of Stockholm in February, 1933 (650, 652–656, 659), including reconstruction of the Norrmalm section. The latter proposed restoring the beauty of the city's privileged topographical location by clearing the foreshore (652) and crowning the hills with apartment blocks with setbacks — *redents courbes* (653, 655–656) — so that each home would have a view of the surrounding landscape, as in the proposal he had made for Algiers. In January 1933, the architect's flight over the Zuider Zee (647) and Friesland (648–649) presents another occasion for bird's-eye analysis.

The last pages consist of more sketches for Algiers (660–661, 664–667) and his urbanistic projects for that city (663, 665–666, 669). Le Corbusier's need for organization led him to several successive proposals for urban plans: Plan A in 1932 (according to Luis Miguel, who worked with him at that time), Plans B and C in 1934. All of these plans, as well as those of 1938 and 1942, were rejected (see C12). The two final drawings (670–671), executed aboard ship on the way home, present "proofs" for the correctness of window and living-space dimensions for housing projects (see B8, 478; B9, 588).

[illegible]
[illegible] PARIS [illegible] MAURIC A [illegible]
STOCKHOLM [illegible] ALGIERS

604
[illegible] Easter 1932 MAURIC A Hotel FOR MENTOR [illegible] STOCKHOLM [illegible]
Aspirin

605
The Pitt Lighthouse / the pier s lights

606
Majorca — Private house (princely entrance to the sitting rooms — 275 — 150) / 1 door in 1 single piece opening at at once / It s dignified!

607
Mauria Cathedral / Gaudí — Gaudí s project

608
The door fits into an embrasure and the step makes a double arc of a circle

610
very light natural umber with a little *terre verte* / medium burnt umber with pale orange flashes / lighter

611
greenish black / black / red / yellows and brown / Sienne burnt stone / the sand very pale natural umber / with a little *terre verte* / or alone very light *terre verte*

612
new hotel or communal services / existing / fault sep aration of the Hotel s Reception rooms

613
pink rust greenish rust / brown / greenish

616
gramophone You like / syncopated music in a minor key nostalgia for the things one will never have Such a pretty whitewashed hall Light of the Balearic Islands Easter me through the open windows the lit the gulf surrounded by camelback hills It could be the estuary of Santos in Brazil Needless to say, it s a black singing A former negro slave with a heart of gold he s singing in the tropics and in estuaries
under the bushy hair of the rain forest he is thinking of what he d never have his African hut which is no better with fetishes fabrics and sanguinary witches I leave the dining room

617
English Americans, French Spanish are under the mercurious and concerned eye of the Swiss manager who stands for honesty here
Everyone has come to have fun at Easter In the appropriate holiday garb
I participate but in the smoking room before the omnipotent landscape of a pseudo-Amazonian estuary the music triumphs Man s heart A few young French women have chosen the records And they chatter the music amuses them It s even more serious they flirt with it Is it decent to flirt? Oh disguised in the deluxe hotel and in the virginity of Easter? The products of the first machine age have reached

618
their sexuality It is a song of hidden prohibited forbidden sex It s the world s great torment Sexuality has been tamed (2 000 years of Christianity priests and pastors) civilization One is right back at the starting point nature pleads together with the negro implores, begs desires aspires man woman The profound origin of worlds final accounting the reckoning
All these deluxe hotels make me sweat I d prefer a good roadside bistro with bicyclists covered with dust At least there one isn t faced with emptiness uneasiness, indifference

619
Imitation One acts and tears oneself away from the bicyclist — hard work for the thighs — a mechanism more muscular and yet so terribly tense
As long as mechanized civilization doesn t find a new moral to put men on their feet again and men and women together the way they should be the black s song will unnerve us It s only a question of time
Oh sociologists of minimum housing why don't you study the stages of the minimum heart
The white man sings in French with Italianate music and negro jazz

620
The record the night is made for love
And it ends on a dying fall European renunciation conservatoire style
Formentor Easter 1932 / La Paloma by Paul White man Orlov

621
The hall fills up with couples male attached to his female Attached by what? Under the EYE of the social contract It was arranged like this from way back It s something you do once in life in marriage this time the record is *Tannhauser* — the 'Pilgrims March' Being a strong British fellow who attached himself to free intellectuals he is good at stirring up the 'why?' and the 'I m fed up' and the 'This can't go on' and the musical population

The Frenchwoman are absorbed in gossip The 2 men are frustrated, they are mere accountants They beat the rhythm on their knees with their fingers like idiots The third lady a blond virgin

622
follows the onslaught of her perhaps generous heart while digesting her lunch When she heard the negro songs she closed her eyes and threw back her head It was she who put Wagner on the gramophone It stirs her up It s less indecent Lamoureux concert and the heart s confessional The drama becomes internalized Fish in an aquarium crisscross sliding by each other never touching man's fate is not played out Everywhere the police has installed the Servo assisted brakes
Spaniards — the men — are the most definitively frozen = annihilated crushed sombre and hopeless they're married!

623
Anyway the gastric contents must have run their course The call of the intestinal juices has ceased The food is good and digestible The brute is assuaged The sun is shining The bay is no longer a tropical estuary
The after lunch demon is drowsy And there we are
Attach the photographic document ABC / King s Castle in Budapest

624
open / berths / fresh air / facade / rooms for Formentor

629
for 1 hotel one must create small areas separated by walls (or screens) so as to open up vistas, hiding places intimacy and / chairs dancers etc

630
Hotel servants quarters / drum at 1st floor level empty underneath / terraces / *pilotis*, reception etc / sea view / pine forest to be preserved

631
pine forest *sea pilotis* / wing / present hotel

632
axis of present hotel / drum / car / Hotel Formentor /
/ having in common

633
Formentor Majorca / *pilotis* of the drum

634
tennis court / pine forest / diving board / swimming pool / bridge / island develop for sports / terrace for the sedentary / children's beach

636
Barcelona needs skyscraper same height as Montjuich

637
Barcelona, Easter 1932 / seashore / Sagrada Familia / cathedral / city

639
Barcelona / Tapestry of Generalidad

644
river rectified from the plane

645
Easter 1932 today s extreme cacophony is shameful / the city s axis from the air

646
Barcelona a law, ownership 1st) obligatory statement of the real estate value for tax purposes 2nd) the land is mobilized according to this freely made statement

647
January 1933 [view] from the plane / the frozen Zuider Zee rectilinear breaks in the ice

648
Friesland must be Breughel's native land

649
German Friesland / Emden / view from the plane

650
Stockholm the roof terrace = a modern technique that corresponds to the former manifestation of classical taste Ditto for interior of the Grand Hotel

651
Stockholm February 1933

652
Profile avoid skyscrapers, silhouetted town hall bell towers / principle clean the river banks landscape [the banks] and establish sports from top to bottom of hills crown hills, with *redents courbes* [setbacks], *pilotis* everywhere / *courbes* like Algiers / Palace / Look for 1 way across the water = vast

653
Tunnel / create this crossing (William Olson) / create esplanades on the sea and landfills for sports and cafes and civic buildings + airport / chateau / Broad highways in the coasts top of hills = free / with *redents courbes*

654
They wanted to fill in into water / Holy !! / the twentieth-century city makes a stunning and brilliant impression like the palace of the 1700s make tunnel the earth of the ocean bottom is solid 10 m deep / Royal Palace !

655
Existing city / create 1 intercity system / Country / sports nature broad life / A / New city like Rio de Janeiro / B / rapid circulation

656
nautical sports

657
Sahara desert

658
C / d / E / brown / acid / C = brownish green / D = yellowish (green) / green / yellow / white / line indicating the highway / One could make graphic figures filled in with hands

659
From boat February 1933

660
Viaduct slope 100 it is built on the port

663
pedestrians on the *rue interieure* / automobiles above the superhighways / garage behind / or / garage above / *rue extérieure* / viaduct / Guyon proposal / observation the living space is without a view / *immeubles villas* / Hall 1 / garage / Hall 2 / path / garage

664
Bouzaréa / view of Algiers from Hussein Dey / Casbah

665
Hussein Dey / to be facing the sea / concentrated on *redents* (in set backs) with views / free and now costs 100 to 150 fr the m² built up area rue Sadi Carnot Constantine / sheep path / sea / magnificent view / make an effort for free lots / let the built up areas remain and foresee their future development

666
Hussein Dey social works / *maison du peuple* (brates) foresee sting all of this compromised / free here / this seen from a height of about 70 m / look for a place for the native city? to be created in Algiers they foresee (locals on the hills spilling over on the Atlas side

667
Death [illegible] / [illegible] / [illegible] colony? [illegible] start at this spot

668
Summary Hussein Dey program = 1 small project for native city (1 small project) for HBM (lowest housing) 1 plan for embellishment (1 plan for development) We propose popular beach + sports area under the name Corbusier Poniatowski Dupin

669
Energy / garden / immeuble villa ventilation ducts fully ventilated kitchen North South / [illegible] East West = bad

670
folding blinds / a height 250 gives soft, evenly bright light to surface A for the Algerian apartment house = excellent no need for 4 m

671
application for Algiers folding blinds fold 3 m / 4 m / find steamships sections for sea view data for height

672
1932 / Barcelona / Majorca (Hotel at Formentor) / Barcelona / Plane trip Stockholm / ice on the Zuider Zee Friesland / Stockholm / 1933–Sahara Desert / Algiers / On the boat going back

673
Algiers / rue Charas Restaurant / taxi Lolo / Algiers / back cafe / Anna rue Sadi / [illegible] / rue Carnot / Marseille / Aline Night-club / [or Atlas]

C11

Monte Carlo
Madrid 1928
Rio 1936 a/

Chronology

1928
Trip to Moscow.

Projects for Centrosoyus, Moscow, and for Wanner apartment house, Geneva, exploring the dry-wall construction Le Corbusier used in several buildings in the thirties (Cite de Refuge, Paris; Maison Clarte, Geneva, Fondation Suisse, Paris; apartment house, Porte Molitor, Paris)

Restoration of and addition to the Church House, Ville-d'Avray

June, foundation of CIAM (Congres Internationaux d'Architecture Moderne), La Sarraz

Painting Begins to work with *objets a reaction poetique*

Signs "Le Corbusier" instead of Jeanneret.

1929
First lecture tour in South America "Loucheur law" to promote public housing and help revive the steel industry

1934
Apartment house on the Bastion Kellermann, Paris

1936
Second trip to South America by zeppelin, Frankfurt to Rio de Janeiro

Unrealized projects *ILOT No* 6 (a neighborhood designated unhealthy and to be demolished), plan for Paris, 1937, Cite Universitaire, Rio de Janeiro.

Preparation of a Ministry of Education and Health building, Rio, with Lúcio Costa, Oscar Niemeyer, and other Brazilian architects (built by the Brazilian architects 1943:44)

Painting First cartoon of a tapestry for Marie Cuttoli, Vezelay

Le Corbusier used this sketchbook at different periods. Unlike C10, it represents no consistent time span. The first undated sketches are of mountain landscapes. Saleve (676) is a mountain near Geneva; the other sketches (677–679) resemble Castilian landscapes that appear later with vernacular architecture (694–697). The next pages evoke an exotic (680–683) or Mediterranean vegetation, some refer to specific places on the Côte d'Azur such as La Ciotat (690) and Beaulieu-sur-Mer (691).

The apartment house with glazed walls (699) is the Casa Bloc by GATEPAC (a Spanish contingent of CIAM), of which the original part was based on Le Corbusier's ideas. The vaulted building on the next page (700) is Gaudi's Sagrada Familia parochial-school building. Le Corbusier was interested in this Spanish architect, for whom he wrote the preface to a book (*Gaudi*, eds. Joachim Gomis and J. Prats Valles, Barcelona, Editorial R.M., 1958). The undated drawing of a small country church (703) with a rounded belfry pierced by twin bays may anticipate the belfry at Ronchamp. The organization of a sleeping compartment in a train (704) is measured and described. For Le Corbusier, to see is to measure in order to preserve the architecture's "dimensions."

The last pages — women (705), Rio landscape (706–715) — constitute a series of sketches made in Brazil with the idea of inserting an elevated motor freeway into the urban fabric. In his lecture to the Brazilian Architectural Association on December 8, 1929 the architect described his experience before this view of Rio: "Well off the Rio shore, I picked up my sketchbook and drew the hills, and between the hills, the future highway crowning a great architectural belt. . . . The passing steamships — magnificent moving structures of the modern era — found there, suspended in space above the city, an answer, an echo, a reply. The whole site began to talk, of the water, of the land and of the air, it talked architecture" (*Precisions*, p. 245).

674
[illegible]

676
Sawe / beautiful forest / Jura / 30 m. [illegible] / East / South / North / West 30 m. [illegible] on their site

684
Rio 1936 / Highway (coast) 100 m. / housing more than [illegible] inhabitants / Besset there must be in Girsberger or [illegible] a careful pen and ink drawing that could duplicate this document

[illegible]
The 13 Jan woman

688
for 1 ballet / nude man painted white black pink
Woman in black red tights with 1 accessory

697
7 stop at 5 35 P.M.

699
flat roof / interior courtyard Barcelona / everything in glass with roll down shutters

700
Barcelona / Gaudi / beam // 1 directional // 14 m. // 5 m. // or more / vault without centering [i.e. self supporting vault] in flat tiles // about 15 × 30 × 2½ [cm.]) / (they lay 3 successive layers) // supported on small parallel beams bearing on the crowns of the walls // [arranged] in opposition [to each other]

701
model [for] workers' housing

704
8 times this sketchbook / 80 // ABCD // 1 bed // above / small wagon lit [train sleeping compartment] electric light with rectifier // All the hardware is superb // ABCD = mirrors / all this must be in wood or sheet iron because of shocks

709
Nearby sector / one must exit above highway / beauti[illegible] / villas should be built / Gávea / towards São Paulo / this toward airplane hangar / [sky[illegible]] / x end of Rio eye

713
[illegible] downtown

C12

Rio 36b

Chronology

[illegible]

This sketchbook continues in part the preceding one, in the last pages of which two important ideas were introduced: the urbanization of Rio and study of the female nude. It ends with a sketch for Algiers.

The first drawings (719–724) relate to pages in C11, and confirm the architect's concern for detail (732–733, 738) and precise observation of local customs. This method is apparent from the very first sketchbooks (Saint-Nicolas-d'Aliermont, A3, 156–176, 195–200).

In 1936 Le Corbusier was engaged as a consultant for the building to house the Ministry of Education and Health in Rio de Janeiro, built in 1943–44 by a team of Brazilian architects that included Lucio Costa, Carlos Leão, Jorge Moreira, Oscar Niemeyer, Affonso Reidy, and Ernani Vasconcellos (741, 743). The visual intensity of the Bay of Rio (745, 753) inspired Le Corbusier's project based on the idea of urban motorways integrated with apartment buildings, as he described it in 1929: "From the plane, I drew for Rio de Janeiro an immense highway that links at mid-height the promontories opening to the sea and makes a lively link between the city and the elevated hinterlands of the healthful plateaus . . ." (*Precisions*, p. 242).

The painter is fascinated by the changing sky (758–759, 761). In addition, this sketchbook brings together several themes that are developed in important paintings such as *Les trois musiciennes* 1936 (720), *Deux femmes en buste au bord de la mer* 1935 (727), *Trois figures à l'écharpe multicolore* 1937, *Deux figures, Rio* 1943, and *Alma Rio* 1949. Other pages are reminiscent of studies made at the Arcachon Basin, with ships' winches and women fishing and lying on the beach (762–770). These sketches, or at least those of the female figures, recall earlier observations (B7).

The sketchbook ends with a new series of proposals for Algiers (782–790), including a skyscraper for the Admiralty (788), presented to the city in 1938. A similar drawing (dated April 1938) is reproduced in the *Oeuvre complete*, Le Corbusier et P. Jeanneret, III, 1934–1938. Zurich: Editions Girsberger, p. 103.

716
Rio [illegible]

717
Stamer (Corbu photo) July 19, 1946 (U Diary P10) / Paquetá [Island] Beach

719
CC civic center AE airport Ab highway 5 m / A100 [highway] HX0 m / CUB cité universitaire RB Avenida Rio Branco / PC commercial port / M ministries / G rail road station / CA business center BM seashores

721
Suspension / pass / Gloria / Santa Teresa / business center ramp North [Zone] large Favela / from the sea / Paquetá [Island] axis

722
bad to ocean / 2 skyscrapers could mark like a portico

723
Highway pass / business center North [Zone] Favela / 1 or maybe 2 skyscrapers the 1929 idea was good bridge [with] free [span] of 100 m / via Paquetá

724
Water wharf restaurant Beach

726
yellow green / white / blue / the Brazilian flag / Sky and cloud banana color / fruit and leaf

730
Studio Club / pale blue

731
Cité universitaire B[razil] / Try to leave the "made in Germany" (?) street bordered with palm trees in the ground undisturbed with the enclosing wall running alongside it / cement quarry / student club here

732
in Rio they cover this way with overlapping tiles from Marseille on visible slats and rafters That's all!
The draft comes from below / This way we avoid the [beam span] and the accumulation of heat
Important Pierre

733
Ministry Palace / granite / blue and white *azulejos* [tiles] or

735
New Ministry of Education / plan for Paris / new site

738
large swivel windows = ventilation / Aba Mar Restaurant bay / wooden shutters perfect ventilation

740
Ocean / bay / Ecole des Beaux Arts composition of the entry to Bay of Rio

742
"Me? I just putter around making things!"

743
Are there enough elevators? Entrance ha

744
The [*Tanks*] of Paquetá [Island] = architecture / 5th lecture / air conditioning (communal services) lecture on leisure

745
The happiness of the simple people in Santa Teresa / Night = a prodigious fairyland

746
from Santa Teresa

747
The chaos of the city seen from Santa Teresa / aridity disorder dislocation

748
nighttime

749
nighttime / Gloria

750
bathing by the highway at Leblon — it's madness? — the madmen are those who don't do it!

751
The bedroom / the suspended garden / you are the worse off for not believing in it!

752
rue Inter-Leure

753
Old hens! The orderly ones

755
Gloria / pink gneiss / white / = strength + mathematics = diamond

758
This drawing of the sky is precise (2 days before the equator

759
gray white / medium / white / clear cerulean / — intense blue / light gray / medium

760
life's merciless

761
violet edges / light violet / cerulean / white / pure line / strong blue

771
white / very pale blue

773
the "dealer" old-style tobacconist / Le Taquey / = Mme Condon

774
[*Le Fener*] opposite [Sao Ponto] / Bedroom / bedroom [with] toilet / Dining room / porch / flexible springboard / photo from Piquey Series

776
gray / black peach / dark 60 / cold / white / Van Dyck russet (instead of green) / white break in red rock

780
hare Naples yellow + bands of green

781
green / green ash / gray

783
Protect Archdiocese Library + 19th corps

784
Jewish trade for the natives + souks bazaar crafts / native hostelry (great need) Moorish café Moorish baths / historic / bastion / purification through craftsmanship / modern re housing for Arabs

785
N = good orientation (Emery) / free direct West / [free direct] east

786
1 business / 2 mixture / 3 shops / 4 souks / 5 new housing

787
Random / Opera / Jewish / lyre / Chartres / existing housing + Bruno / rue bab el oued marina / make a model of business center

789
for the Telemik viaducts reconstruct the loggias of the arcades of the port / turn over

790
depth / 4 / important
1 2 3 stories

791
Pinceau [the dog] / Privat pills / arsenic and vermifuge / 1 castor oil pill / 1 2 3 / Marie Louise Restaurant / rue Vincent / Negro Casino 9 o'clock / rue Gramont / [rue]

D13

Vernon S. Hood
Liberty Ship
January 45
1945

Chronology

1945

City plan for Saint-Dié — unrealized

Perfection of the "Modulor" studies made aboard the freighter, *Vernon S. Hood*

Raoul Dautry, Minister of Reconstruction, commissions a full-scale study for a first *unité d'habitation*

The traveling exhibition in the U.S.A., organized by the Walker Art Center

Publication. *Manière de penser l'urbanisme* (Boulogne-sur-Seine, Editions de l'Architecture d'Aujourd'hui)

The date on the sketchbook cover was added, as usual, after it was used and refers only partially to its contents. Le Corbusier seems in fact to have begun his notations on the last pages of this sketchbook with a series of ideas for the interior of Madame de Mandrot's villa at Le Pradet, built in 1930 (810–816). (It was Madame de Mandrot who in 1928 had invited an international group of architects for the first CIAM meeting to her château at La Sarraz.)

A sketch (800) evokes one of the mural paintings made in 1939 for the Badovici House at Vezelay, while a female profile (809) is the starting point of a 1937 painting, *La Femme a la Cleopatre*.

Two pages dated April 8, 1943 comment on the buildings ("anarchic constructive") that were reduced to shambles when Boulogne was bombed (806–807). This sketchbook also contains drawings and notes (802–804) made during a crossing from Le Havre to New York at the end of December 1945 on the Liberty Ship, *Vernon S. Hood*. They are decisive for the finalization of the Modulor — a measurement based on the human body and on mathematics, a creative tool for order and harmony. In the course of this nineteen-day crossing, Le Corbusier worked in a cabin put at his disposal by one of the passengers (793–794). "There, to the roaring of the storm, I tried to work out a few ideas, each one arising from the last. In my pocket I had the graduated strip made by Soltan, which I kept in a little aluminum box from a used Kodak film, that box has not left my pocket since. I am often seen in the most unexpected places taking the magic snake from its hiding-place to make a verification. Here is an example: once, on the boat, a few of us were squatting on the captain's bridge, enjoying the sea air and finding the things we saw agreeably and sensibly proportioned. Out came the strip from its box and a test was made, incidentally with triumphant success (Christmas 1945)." (Le Corbusier, *The Modulor 1&2*, Cambridge, Massachusetts, Harvard University Press, 1980, I, p. 49, original edition, Editions de l'Architecture d'Aujourd'hui, Boulogne-sur-Seine, 1950.) Le Corbusier eventually drew up a numbered scale encompassing the human figure as the determining factor in filling space. "It was in this freighter cabin on the way to New York that I invented the Modulor symbol" (804).

791
[illegible] LIBERTY STREET JANUARY 5 [illegible]

793
Paint whitewash stucco ceiling pale white cave wall natural bathroom clear ultramarine blue white pale burnt umber semi-matte oil paint cupboard natural burnt umber

794
Playroom pale gray bedroom brown white blue ceiling pale blue brown brown white gray niche Avocado ceiling English green Bedroom brown

795
garage 2 interior doors + sheet metal shutter gun-metal gray (black and white) natural plywood ceiling mahogany pale blue white white window recesses burnt umber

796
Kitchen whites white tile glass gray cupboard gray oil paint Maid's room pale English green size paint washbasins' wall and cupboard yellow ocre oil paint green green oil paint

797
pale English green Venetian sienna gray

798
[illegible]

801
Saint Brieuc I go up to Dol + Pontorson I turn left at Mont Saint Michel + Pontorson Alençon + Hodot 1947 the moldoir 6 feet set forth 226 [illegible] 113

802
Vernon S. Hood January 4 1946 good arrangement of the sides for variations brise soleil 216 grating 108 133
to be noted interior the sheet-metal panels + sections on exterior and ceilings are covered with a mixture of thin pulverized cork and oil paint life-size which prevents condensation

803
Toilet Vernon plastic material rubbers flush simply by pressing (1 spring that releases) small gray white hexagonal tiles with black grouting
good-height bed used also as table infirmary cabin Vernon Freighter
the bed

804
It was in this freighter cabin on the way to New York that I invented the Modulor symbol

806
The Pont de Sèvres suddenly appears (Louis XIV stone) standing out against the untouched forests and hillsides with the Brideul pavilion and below the pediments of Sèvres manufactory
+ opulent strength natural order
Elsewhere there is nothing but artifice and anarchy
Silhouettes are a source of disorder in construction
the building's head has no consistency it should be helmeted

807
Boulogne sur Seine April 8, 194[illegible]
The sheds are blown down or collapsed
The tin cans for living (iron I beams and plaster walls made of 45 stones or 30 bricks) open up and back ends without walls sag forever more (I m) producing torsion in the (tiny) girders, reinforced concrete masses break (stab wounds) reinforcements are exposed at sensitive points but remain fastened to one another
A Wish an end to the anarchy of construction cabins, factories tin cans for living etc
Striking from the quay

813
reinforced kitchen + grating plate glass
reinforced plate glass curtain celotex guests
celotex celotex plate glass curtain

814
or smooth Dr Puech avenue Montaigne for head

815
make 1 opaque screen or oil-cloth curtain
baths plate glass reinforced or sandblasted plate glass plate glass celotex reinforced or sandblasted celotex reinforced or sandblasted plate glass cur tain with rod celotex plate glass reinforced

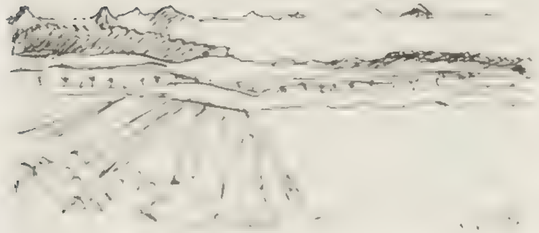
816
Le Pradet (near Toulon) H de Mandrot not here on only 1 side brown sailcloth ditto servant's room screen perhaps bins plate glass screen plate glass + the screen celotex but no bins a screen find for guestroom ditto very opaque no day light at all with slotted blind so that air can pass through screen celotex screen bath

Le Corbusier Sketchbooks

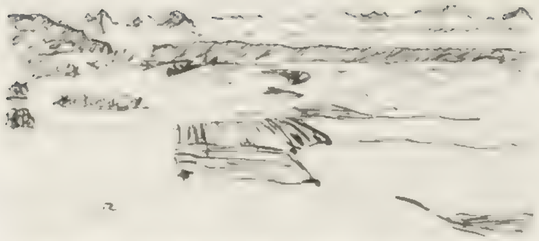
A

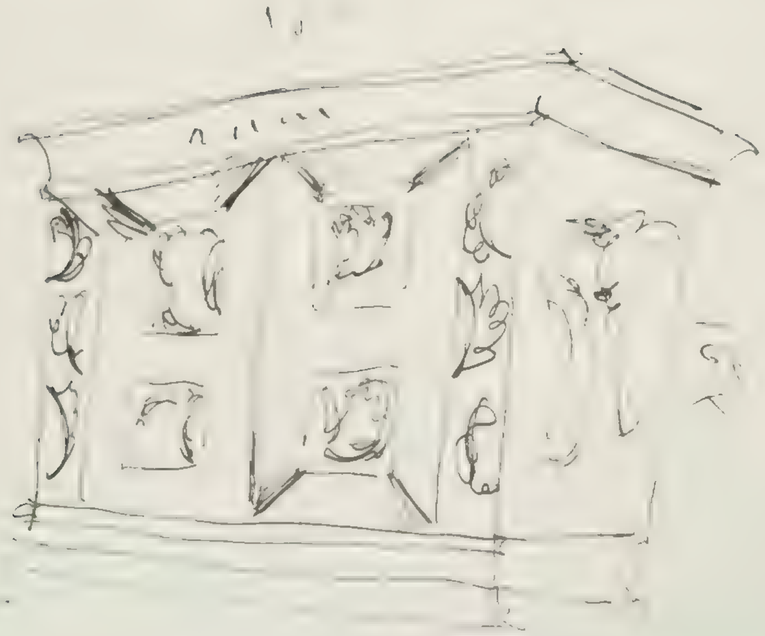
1

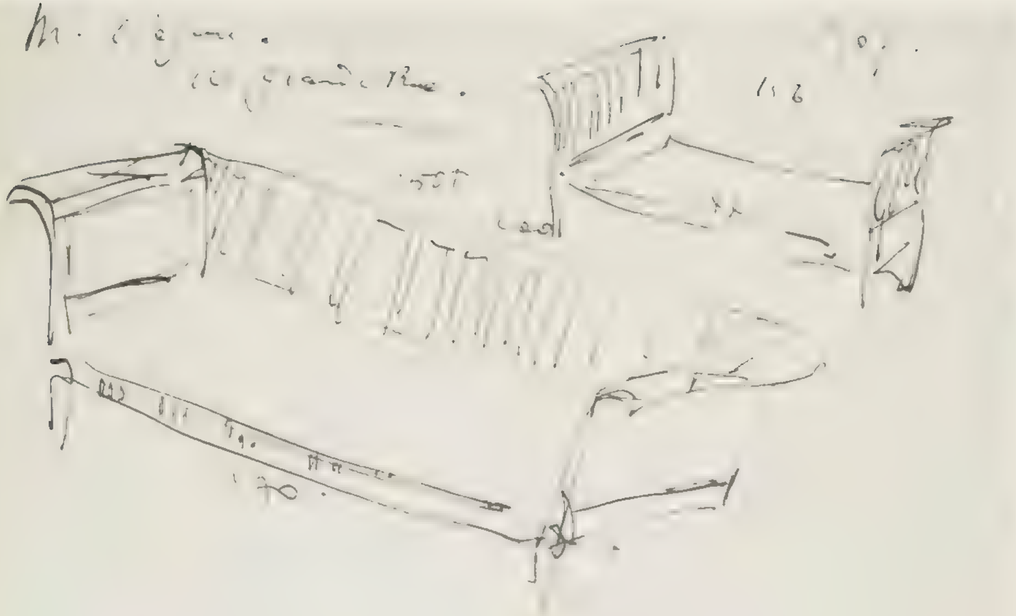
A1

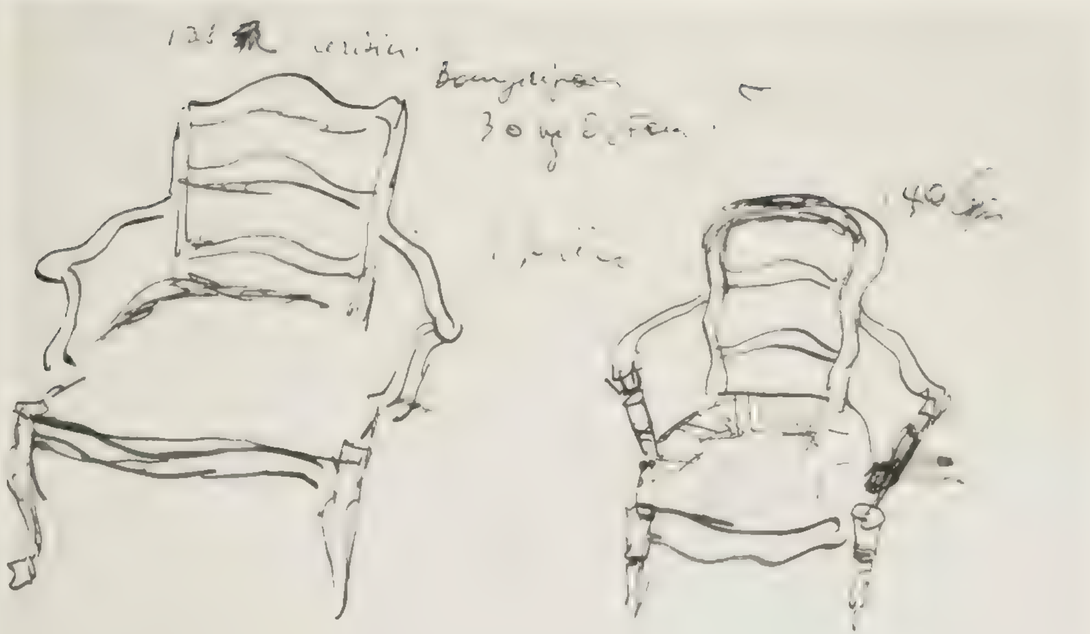


ary 1916 William Ritter's pencilled

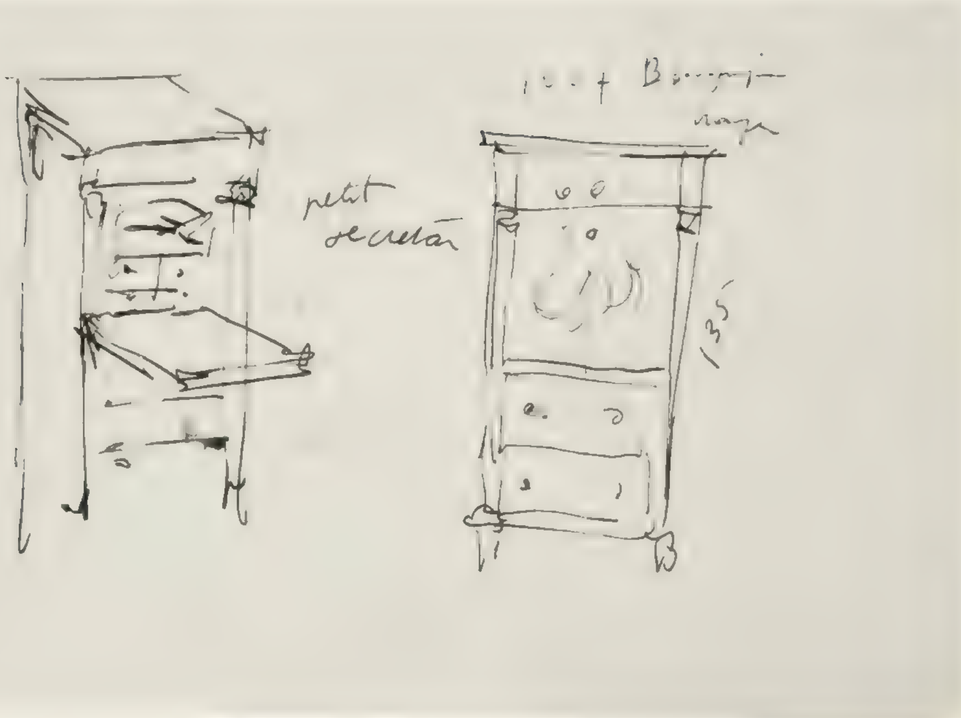




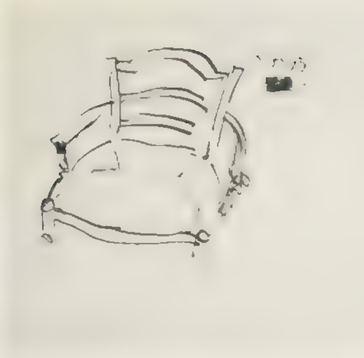


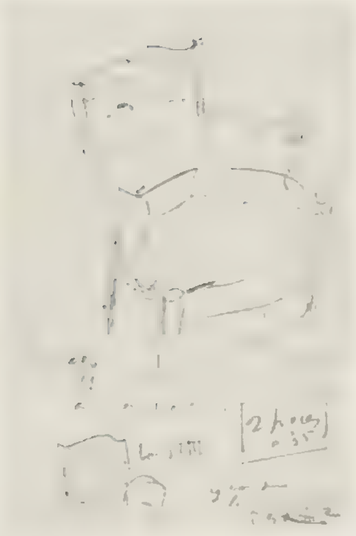


13
100 F Bourguignon // orange // petit // secretaire

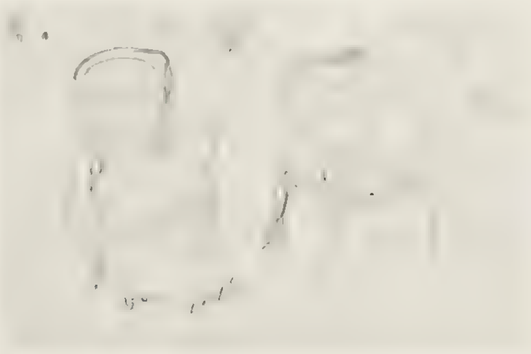


Ratuzzi



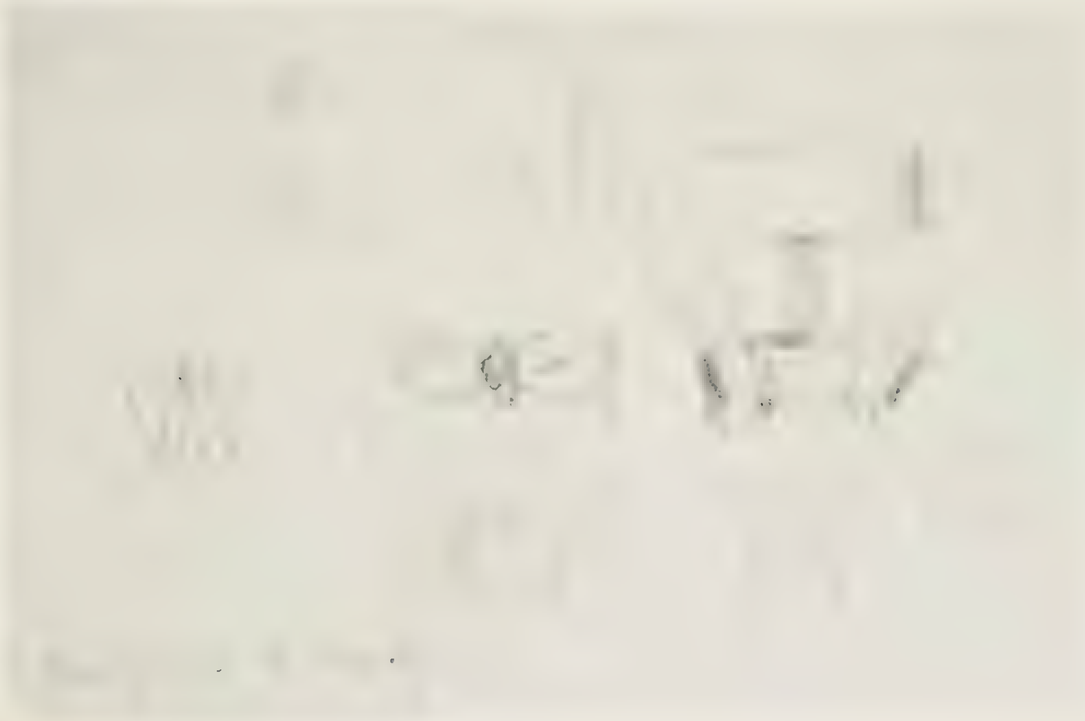


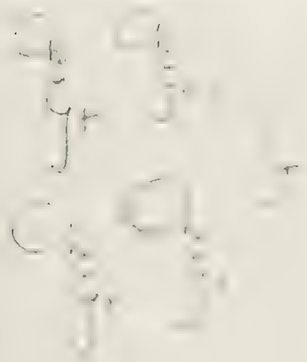
Ruegg Lausanne // à rempailler // 1 autre // 2 pieces à 35 // Louis XIII // y compris // le rempaillage // des 2



Chez Ruffy : dossier cassé // 2 45 // 10 1 le repar // bonne paille // bonne paille

24
belle paille // + 1 presque // semblable // av. 1 // mau
vaise // paille // Rufty





p lumiere l LO r L O E U V R E r a pour r
à l entrée conse ver les pylones l r l'expo
nelle

[illegible] 76 [illegible] 14 [illegible] 87

[illegible] 18 valeur [illegible] 59 0:

8 (cours) à 2,30 = 18'40 58 F

entre 9 , plus value

pour glace

pour type

150 x 75 x 37

[illegible] 8 plus va[illegible]

[illegible] e pour chassis de fond

par chass s

2 coulisseaux [illegible]

8 sayetes a 0,30 [illegible]

sur environ 80 cha[illegible]

economie totale [illegible]

contre 638

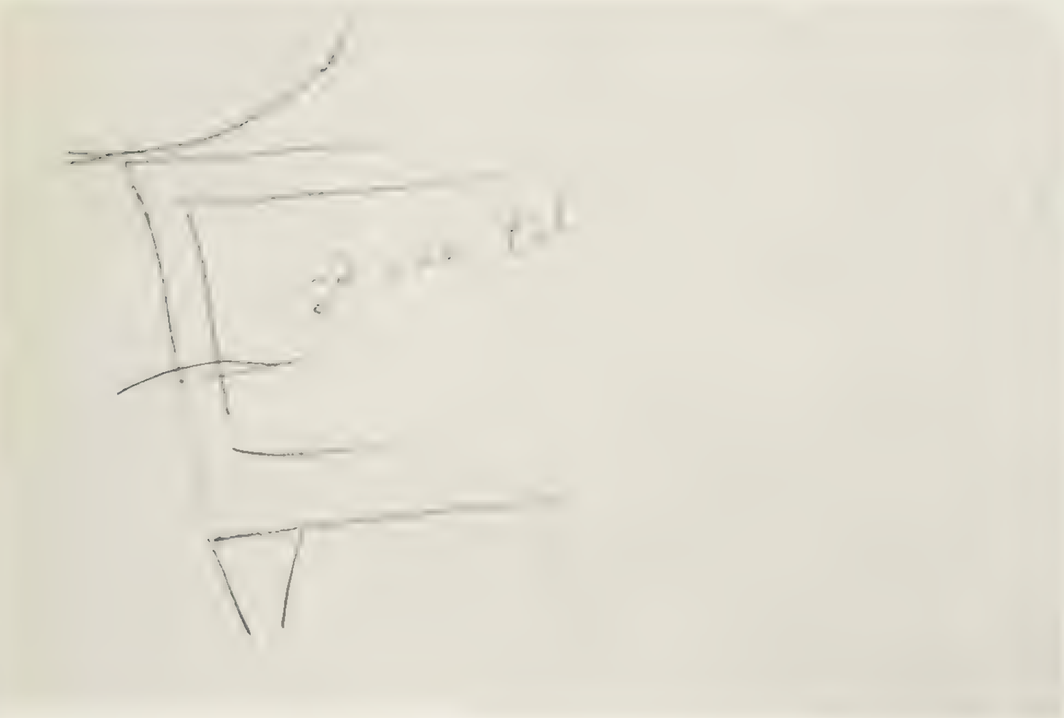
32

pour ouvrir // lisse // glace // en une // pièce // avec [illegible]

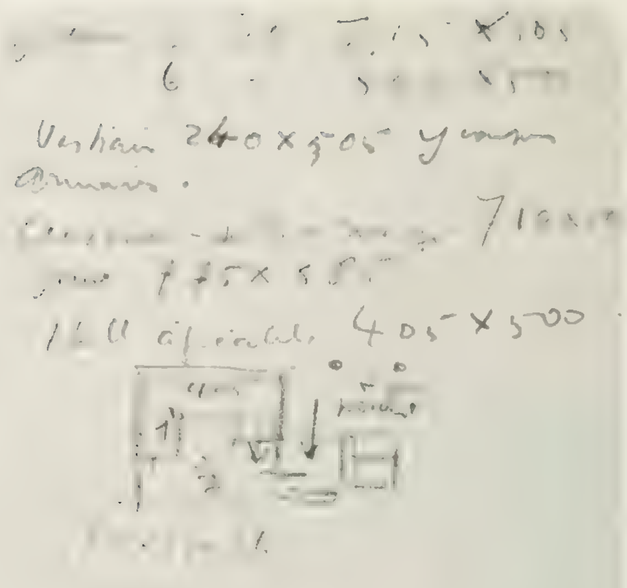
pitons pour // retenir

33

Gd nat to H



91
Corcelles 1 lanterne f. à bonne hauteur



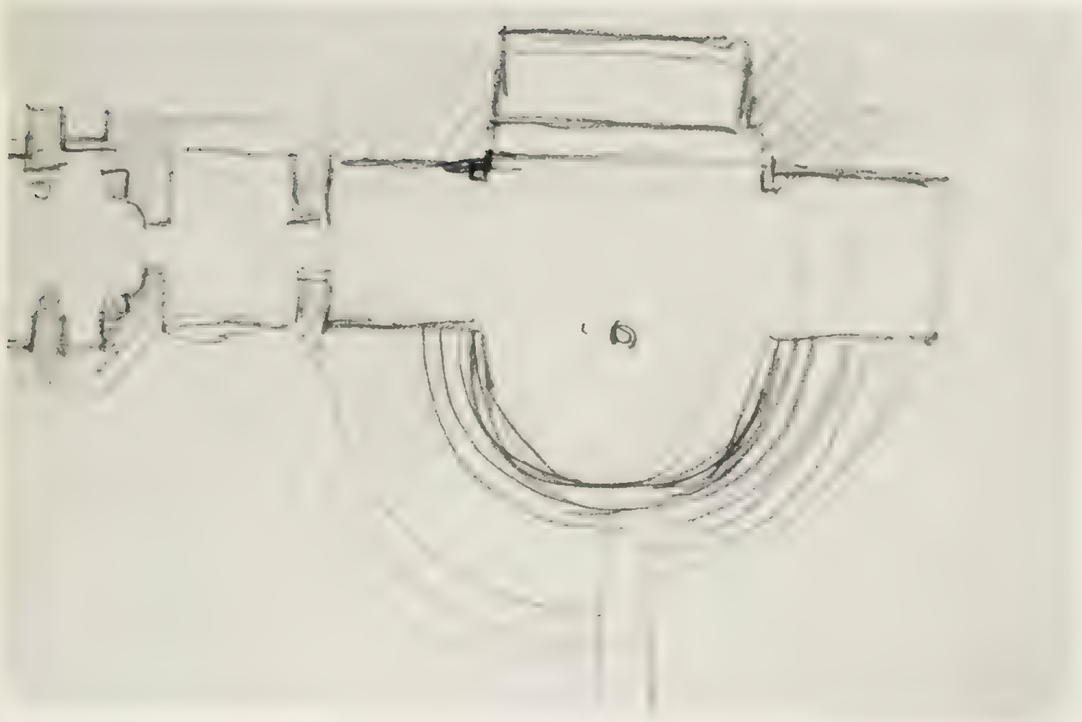
37
St Martin d Val de l R

38
Ir Tene

39
Très bien ß Morat

40
Morat à la croix Blanche

41
avenches 30 av



46
Concise l' fer Louis XVI f Concise l ma

47
Vue des Alpes 7 mai 1916

4 +
1 photo Geso Gièle et Bihanzin / 3 gros diables /
comme mon dessin
Conservateur
Dr Verneau 72 av d'Orleans l après-midi 61 rue de
Buffon au Museum lui demander si photos présent
Trocadéro
lundi / mercredi - matin 10-12 / vendredi

4 -
Nimba / statuette à maternité - Baga Guinée / 1 ou
2 pièces

bservatoire (l'inauguration)

Dimanche l'arrivée du jardin de la
bservatoire les 5 000 Sa d

Mémoal Godet P.T.R.
rsons de d

A1

A
2

54
Rupuis / Biela / 2 Rue de Caneaux / VI

55
APPROPRIATION

L'Acropole qui est une oeuvre // d'adaptation,

Venise / Piazza / matieres // l'accumulation // la

// San Giovanni / contrastes // monuments // édifices // Gd Canal : le pittoresque // S. Giorgio Maggiore : le monumental // Eléments // cubiques // Padoue

56
Chipiez // Patte Blondel Perelle // Le plan de Paris

de la // colonne // Trajane // Du cerceau

57
latence // (question de race ou de tradition) //

tendances // desir / effort // L'unité de décision //

Le temple pour // Sargon // FRANCE / Intellectualisme // Philibert de l'Orme // Anet etc // Louis XIV etc // Versailles // et courtisans //
juges que la ville fut toujours un obstacle un antagoniste de l'esprit de l'époque, de ses meneurs. Juge la ville à Delorme à Lenôtre etc
l''Si on pouvait // force'' — //
La raison plus intellectuelle et raisonneuse // JAPON. La poésie : les dieux // de la mort en subjective presence // La grâce non pittoresque mais // noble // IL'Ile sacrée de . . .

58
Chipiez

59
La religion, exhaussé à l'infini : 2 possibilités : la

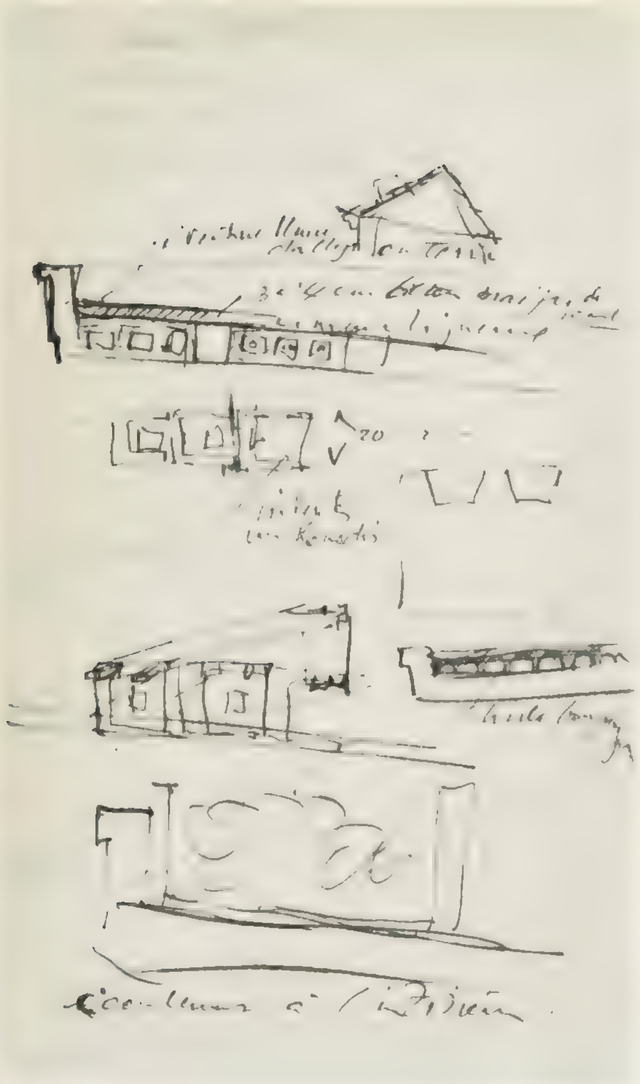
Stamboul
cubiques
La plus haute architecture est cubique
L'interieur des Cathedrales. L'exterieur du temple grec. Le complexe de la mosquée. Les interieurs du temple egyptien

60
La joie de vivre // Pompei / Stambouf / Japon // Verne

61
Le sens républicain

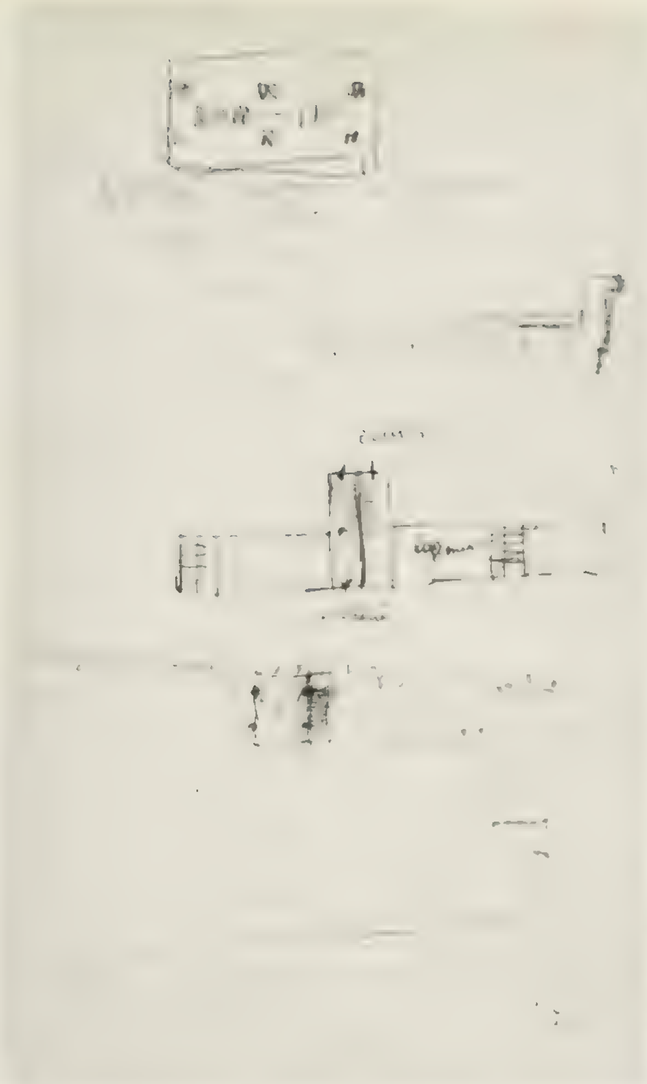
67
Les peuples riches en l' otat primaire l' (Russie)

68
Les soffrets intellectuels

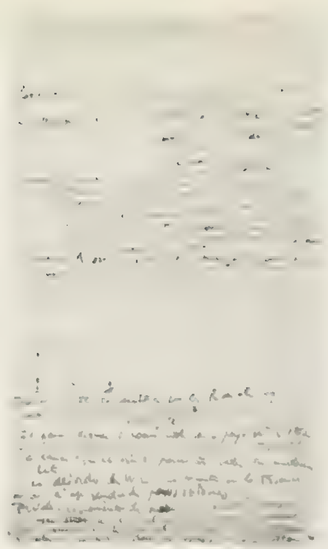


Xa
La toiture / isolation / corniche / plantations
intérieures.
[illegible] blanc / dallage ou terre

1 à 4 cm beton maigre de [chaux] / ciment sig
[illegible] 20 22 / poteaux / inventer / un hourdis /
Tuile bourguignonne / e[illegible]ement à l'intérieur



Xb
DOM INO / DOM / écuries / logement / atelier



Le plan / avec vestibule / à côté e[illegible]alier / grand
[illegible] pr[illegible] / Les maisons de vigneron de la
Côte ont 8 × 5 m / 2 puisards à feu / La Meuse
[illegible] 6 habitants / mari femme 2 3 enfants / un
[illegible] 1 domestique / 2 chambres à 2 lits
cuisine-av alcôve / La chambre à four av 1
lit p domestique
Montbéliard rectangulaire 4 mur[illegible]
toit tuile 2 étages - R de
chambres communes grande cuisine du re
Parquet c[illegible]
1 étage ou 3 chambres (1 pour les filles 1 pr
garçons, 1 pour magasin de grain o[illegible]

Puis la grange le grenier / dans l'Avenes
Nord-dem mais p[illegible] 20 000 f. Tous les / communs sont en dehors
Le système extensible par pièces. Système Xd
[illegible] autre

Foville regrette de constater que les R de Ch ne
sont que rarement dans Nord et Sud ou par
[illegible]
Il faut donner / bonne note aux pays où étage
est une règle et non [illegible]
passe va et vient p[illegible]
P bis
[illegible]

Ce qui devrait ne pas plus manquer au pauvre qu au riche dans sa demeure C est l air c est le jour c est la lumière

Et voilà pourquoi nous enterrerons avec plaisir l impôt des portes et fenêtres qui paraît condamné à disparaître

en 1832 - bâtiment ayant 1 ouverture seulement : 346 601 » [bâtiment ayant] 2 ouvertures : 1 817 328 ; en 1893 : 190251 ; 1742 215

Janet Les habitations à bon marché

Les rues auront 7 à 8 m av trottoirs compris la surface attribuée à chaque maison jardin de 200–300 m Pour plus ample culture louer à proximité

Maisons isolées ou groupées à 2 ou 3 à 2 à 3 mètres en retrait de la rue

Peu de maisons isolées à cause prix revient par fois ensemble groupe de 5 à 6 maisons / accolées Type le plus complet 1 cuisine 1 salle à manger trois chambres 1 grenier au dessus des chambres un hangar ou bûcher Une cave un W C

= loyer d environ 250 f est bien confortable pr famille ayant 5-6 enfants

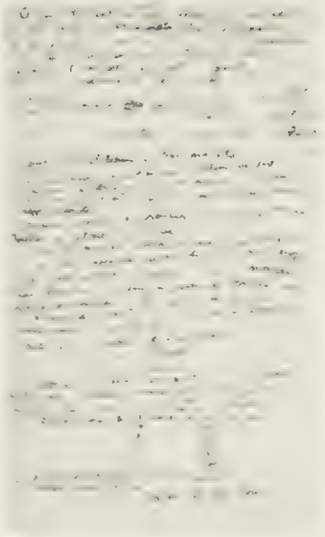
Autre type = 1 cuisine 3 ch à coucher / [Autre type] = 1 [cuisine] 2 chambres ; [Autre type] = 1 [cuisine] 1 chambre

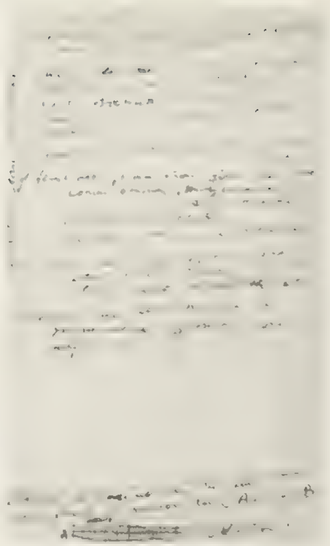
1 petite pièce largement ouverte sur le jardin sorte de hangar d atelier remise, p outils etc lessive est indispensable = baraque adossée au jardin

Beauvais 1 groupe de 10 maisons à 215 fr par an /

6	224
8	225
1	225
2	234
2	285

Les parquets posés sur bitume p éviter humidité / hauteur pièce 2 70 . voir cotes plus loin





Brochure

Se relient dans un dossier / un prospectus rapide uniquement ossature mais concis et complet

1 annexe exposant le point de vue esthétique origine de la plastique du Nord groupement matériaux attache avec architecte conseil de Domino

1 feuille avec détails d ossature (situation des fers etc

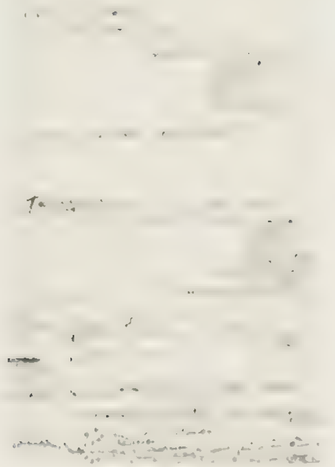
1 feuille avec organisations financières diverses concessionnaires (margoulins etc avec caution minimale) / Vente directe d'ossatures ; Situation bureau condition etc

1 feuille avec architecture - Conseil études détails, rendez-vous sur place, projets instantanés etc.

1 feuille avec combinaison des menuiseries, fenêtres, portes, buffets etc

attention combiner nouveau truc pour / 1 seule famille par maison donc A et non B / A ; B élévation

Demander Rendez vous à Habitation / bon marché # écrin



et

Prendre de suite Brevet jeu de / cartes / Du Bois

1 bureau av Téléph / 1 employé architecte machine à écrire / manutentions courtier / réponses / offres / initiatives / réalisation / comptabilité

Du Bois contrôle administratif /

Jt annexe (architecte conseil projets devis / voyage dans les lieux, avec ; agence / spéciale ; et un ; dessinateur / provisoirement chez ; Du Bois

Si ça marche Jt s'installe définitivement ; à Paris

forces Du Bois administration / Ch Jt invention et extension / capitaux – Du Bois Rey, etc ; forme ; association

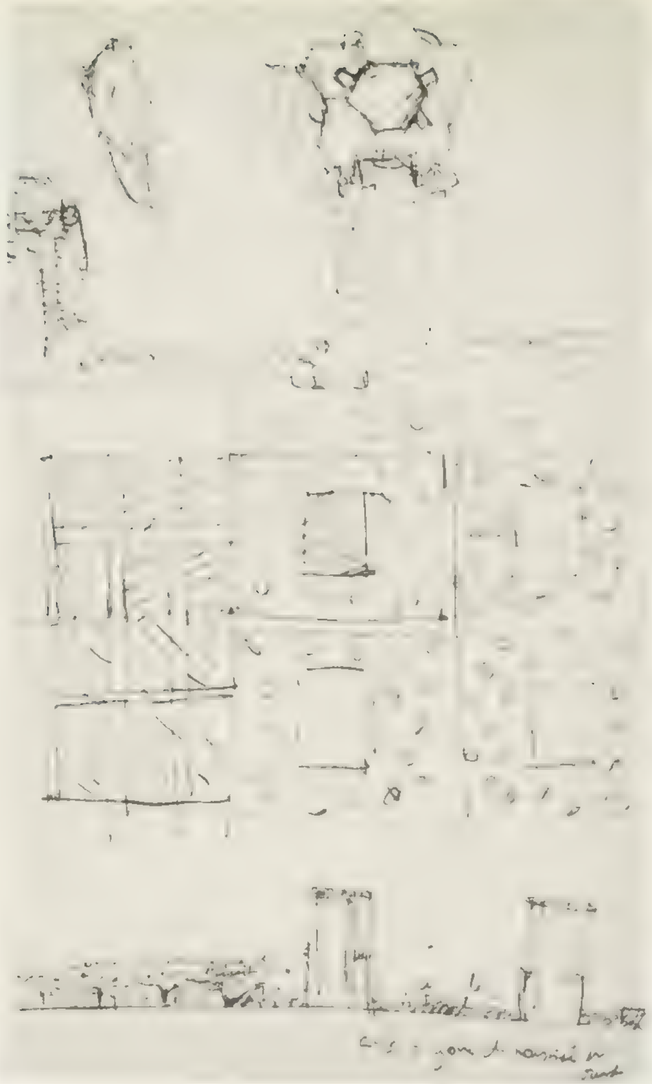
Budget Paie frais généraux Bureau employés réclame / voyage / [Paie] honoraires de subsistance à ceux qui s'en occupent ; D Bois Jt ' 5% aux fonds avances / 10% réserve '

Bénéfices Bénéfice d honoraires à ceux qui s'en occupent ' ½ + ¼ + ½ aux capitaux à ceux qui s'en occupent aux (initiateurs

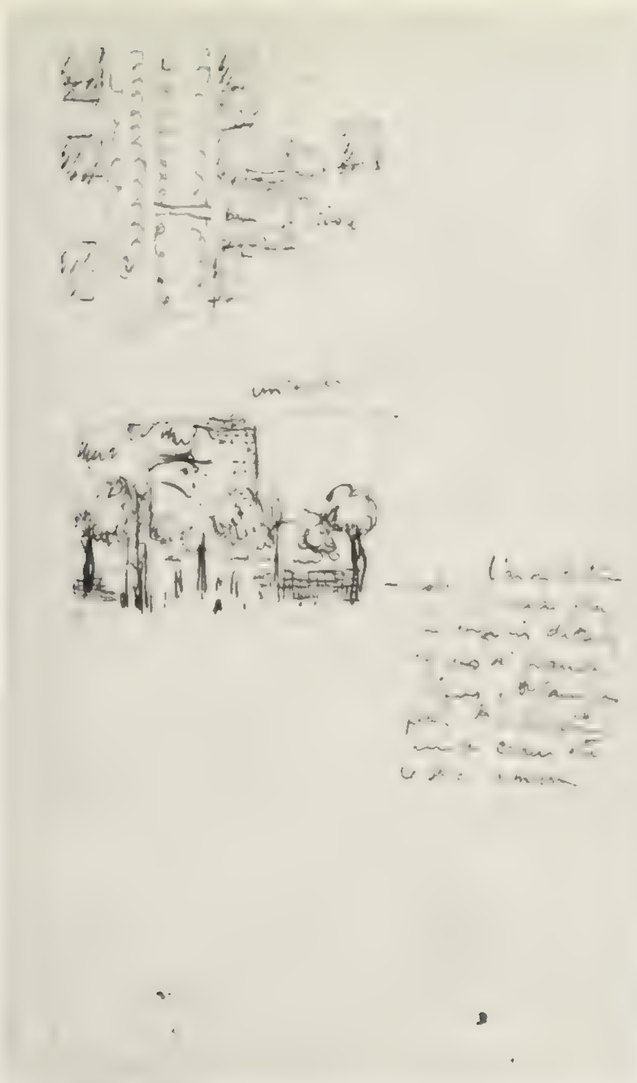
BT

Dates organisation (D-B Brevet sept ; Jt ; dessins Brochures Sept / Octobre / impression nov décembre 1 installation Paris janvier

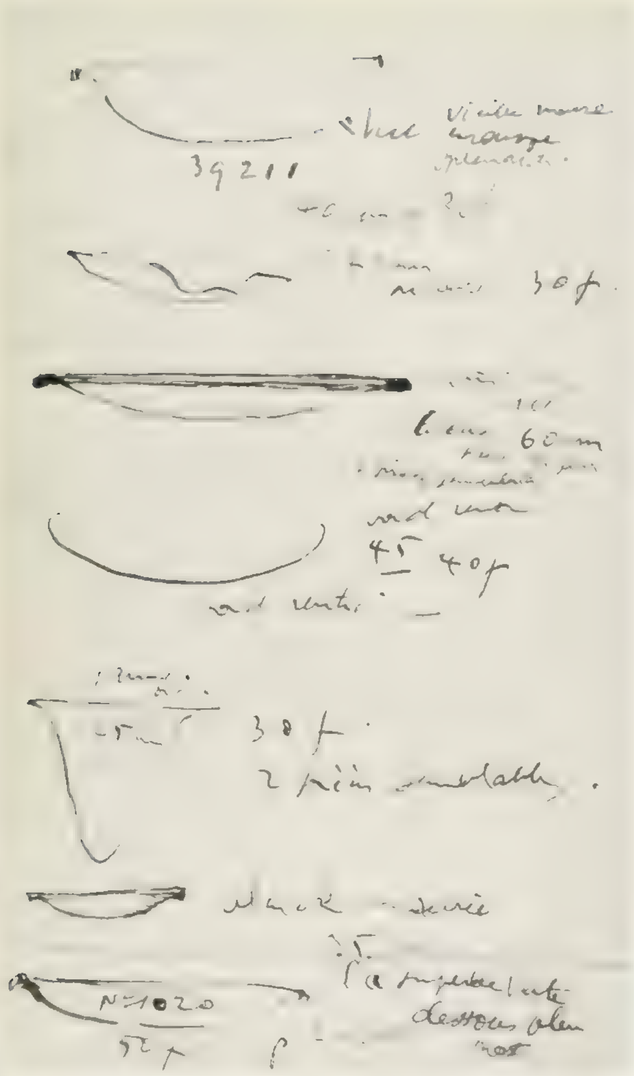
Chents // Trouver 1 directeur de mines (Carton de Wiart) Preparer de beaux dessins) et breveter le jeu de Cartes



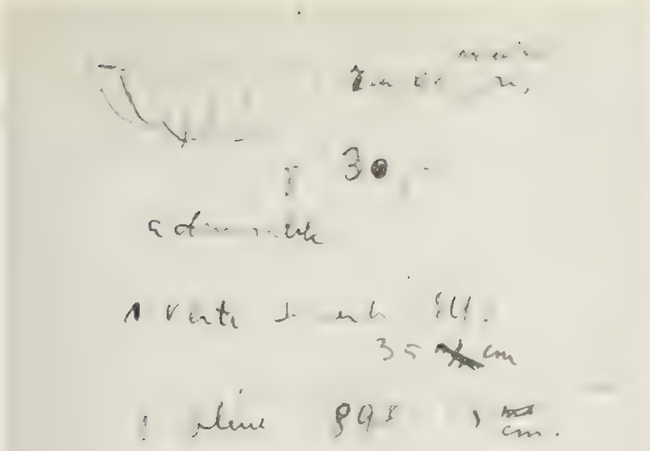
a Zone de poussiere et // bruit a b // a-b // a-b = zone de poussiere et // bruit

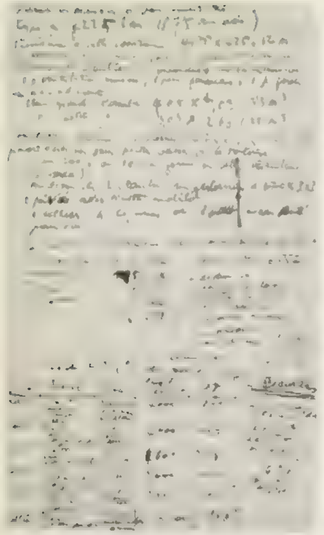


Tennis // Bain (ecole // meublé) ecole
L architecture ne sera plus à infinis details mais à grandes lignes organiques plus de sculptures ni de etc Ce sera romain



Vert // vieille [mousse] // [mauve] // splendide // 39211 // 40 cm // 30 f // 40 cm // marbre // 30 f // L'étole // bleue // 60 cm // pa[illegible] // semblables // bord noir [illegible] f // bord rentré // jaune // 25 cm // 30 f // 2 pièces semblables // blanche marbrée // 35 cm // n° 1020 // 50 f // p[illegible] // la superbe verte // dessous bleu // mat





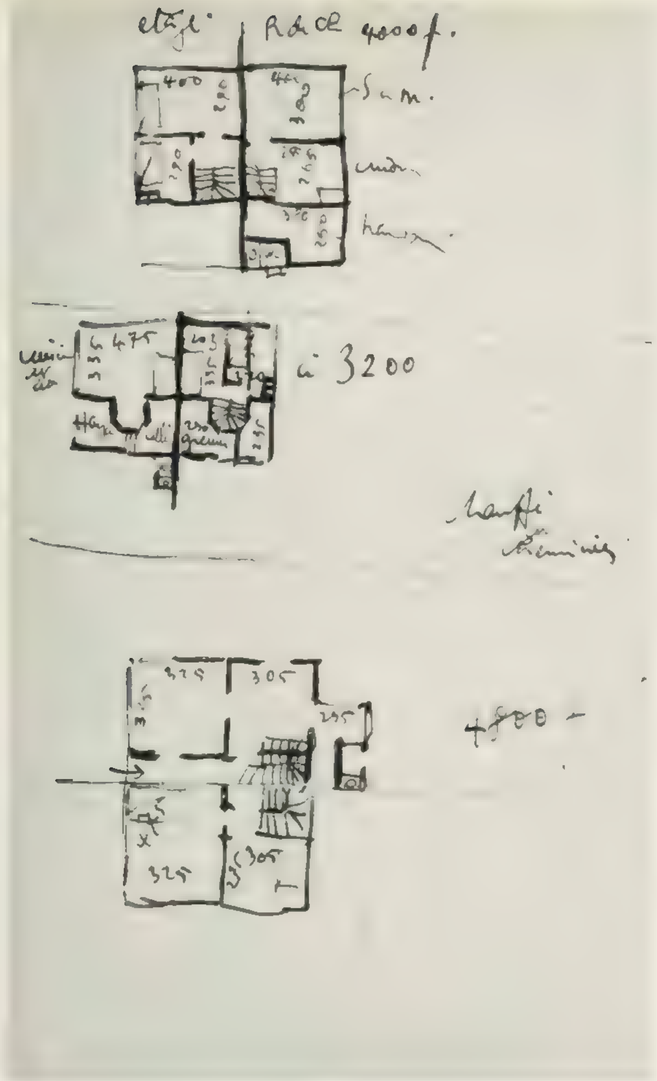
mel des maisons a bon marche / type a f 22[illegible] l'an (18 75 au mois) / 1 cuisine = salle commune 4 75 × 4 25 = 54 m² av. fourneau de cuisine [redacted] er en gres vernisse de Doulton 3 conduits ds la cheminee / 1 p. [redacted] cuisine, 1 pour fourneau 1 p. foyer / c [redacted]

[redacted] grande chambre 4 05 × 3 03 (33 m³) / [une] petite [chambre] 3 03 × 2 60 (21 m³)
Au dessus cuisine 1 grenier 4,75 × 425 av 1 45 // parois verticales sous parties basses de la toiture // (pour 200 F on le transforme en belle chambre // mansardee
Au dessus des 2 chambres un debarras de 6 70 × 3 03 // 1 privee avec tinette mobile // 1 cellier p. legumes et a petit caveau voûte // pour vin / Construction 29 maisons (voir nomenclature ci [illegible]

Construction	118	576
honoraires arch	5	928
Terrain	10	983
Trottoir	1	200
	136	687 f

Revenu brut 6557 // a deduire pr / non paiement de loyer // contribution fonciere // grosses reparations // honoraires regisseurs // amortissement // frais divers / 1741 // Revenu net // 4816 / Soit le 3½ % du capital engage

S Sol	R de Ch	Etage	Prix de revient	loyer	à Beauvais
Cave	S a m Cuisine Hangar WC	3 chambres et grenier au dessus	4 800	250	avec parquet chêne à R de Ch
Cave	S a m Cuisine Hangar et WC	2 ch grenier dessus	4 800	250	le prix de location est fixe
Cave	S à m cuis Hangar et W C	2 ch grenier	4 000	228	a 5 ½ a [illegible]
Cave	cuis 2 chambres Hangar W C	grenier	3 600	210	
Cave	cuisine chambre Hangar W C	1 ch grenier à côte	3 400	[illegible]	
Cellier	cuisine Hangar WC	2 ch mansardees grenier	3 200	180	



61
Etage / R de Ch / 4000 f // S a m [redacted] hangar
cuisine // av // lit // Hangar / cellier grenier
3200 // chauffe // av // cheminees
4800 f

[redacted] du Louvre [redacted] (rue) ND des [redacted] de Plumet en Beton [redacted] [illegible]

je viens d'avoir, au Printemps, dans les pattes, un lot d'estampes japonaises : des nouveaux tirages d'Hokusai, d'Hyroshige, etc. à 1 0,95 pièce. Mais aquarelles, je les vendrais 200 F. Il s'agit de trouver acquéreur ! Pas à moins, mon pauvre vieux ! Tutu Barbier et Friedler, plus malins, restent dans les 75 francs. Ce qui n'empêche qu'une de ces estampes à 1 0,95 est une merveille, et toutes les unes après les autres. Il y a même des originaux à 16 F, superbes patinées, culottées, soyeuses. C'est pas des Rembrandt, mais c'est [illegible] un beau faisceau directoire.

— L'autre soir, Marcel Montandon, s'indignait que Blanche Berthaud n'ait pas payé 500 F une aquarelle achetée 250 au Landeron. Moi, j'estime [illegible] raisonnable. [illegible] Il y a le rayon Primavera. Verre[illegible] vaines, vases de bronze, etc. ten[illegible] bles. Là, un grand rayon où il y a les plus beaux produits que l'on puisse exiger de l'époque actuelle, fabriqués à la main et vendus très bon marché. Du commerce beau. Voilà Bocholand enfoncé. Au reste : revues, magazines, boutiques, toilettes, objets de plaisir, — puis Groult et ses émules. — C'est plus qu'il n'en faut pour contrebalancer complètement la Boche. Car ici, il y a Vie, souplesse, tradition et — il faut vraiment [s'instruire] — le goût. C'est du goût et pas seulement du style moderne.

Attendez 10 ans : de toute part le moderne [prend] : le Vieux Colombier, le théâtre des Perret, etc. La femme y prend goût. La femme se trouve augmentée dans ce cadre là. 10 ans et le moderne C'est acquis et c'est la victoire. J'y crois, il y a trop de prémisses. Et puis ça se sent intuitivement.

Table : Doudoum [illegible] où en est l'art français ? est l'art de demain ? [illegible] une œuvre de relation [illegible] nécessaire.
Impression : [illegible] ou : noir + blanc + rouge + rouge + blanc + bleu. Les auteurs et [illegible] peut [illegible] aux frais.
et opposer ce qu'on trouve en France : bibelots [illegible] peintures [illegible] et.
[illegible] oult. Maîtrise Artiste [illegible] Jordain Groult Dufrêne, etc. Archite[illegible]

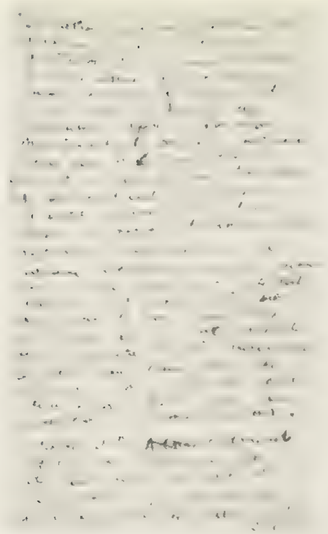
à 1 on le partielle allemand [illegible] et permettre : tissage : les noms, les dates et confr[illegible]
Ayant [Rey] : Probsz à Lyon.

100
1 canon de 75 // [1 canon de] 77 // un avion // 1 albatros // 1 auto // la gazette du bon ton // les caractères d'imprimerie // le metro // Chez Coty angle rue de la // Paix place Vendôme // l'interieur du magasin // et les verreries de Lalique pour // les parfums (C'est un magasin // de parfums)
Les images d'Epinal // sur la guerre //
les livres d'images parus // sur la guerre pour enfants
les decors du Vieux Colombier // Kunstler Theater Munich

101
Demander habitation // à Bon Marché 9 Rue // Sofferino la conference // sur les cites jardins // R. Carabin // a Douelan // par Clothars — Carnoet // Finistere // jusqu'au 20 sept
pave Han / Jt // Boudlet Laroche // 1 39 20

102
Bagues // lampadaire n° 70 27 / 1300 F // 70 99 avec 5180 // 650 / 1360
N° 4610 / lampe bouillotte / 225 F // bien 60 / 145 F // argent // N° 4548 // 1 girandole // 170 // bois

103
P. Lumière // Cable - jatte 10 m/m // soie ou simile // tres bien // au mieux // s appelle grappage // (tres bien)

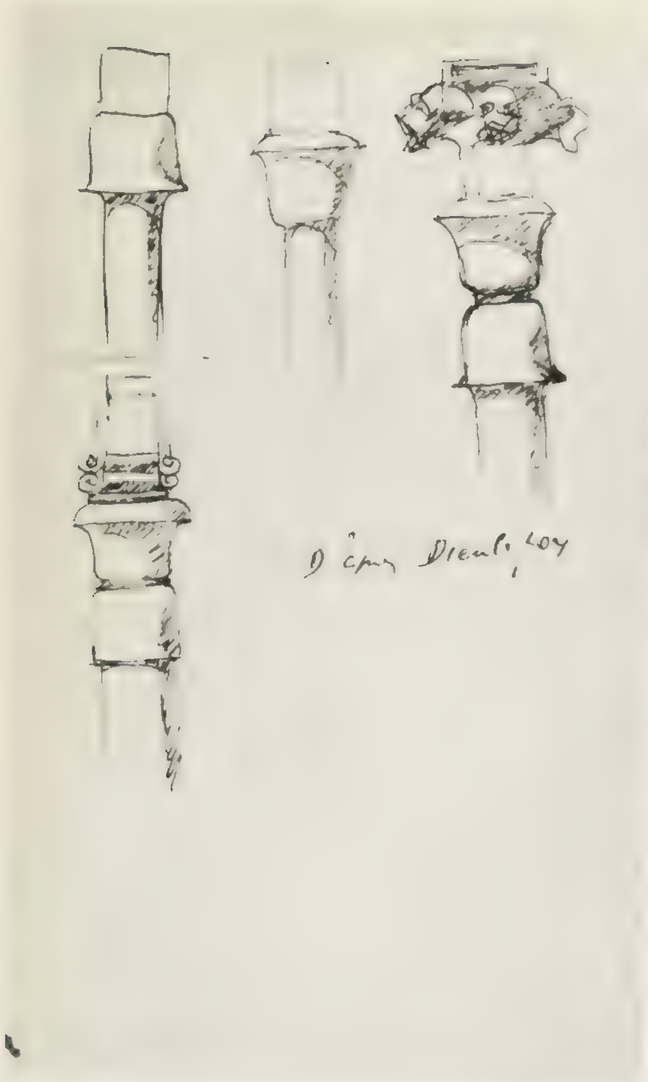


104
La question qui se pose aujourd'hui est d'exprimer ce qu'il y a d'energie, d'intensite de raffinement, de beauté ds la vie urbaine. Nous n'avons pas besoin seulement de batiments d'un type superieur, mais de type entierement different. Nous avons maintenant des machines extraordinaires pour la rapidite et le fini de la con

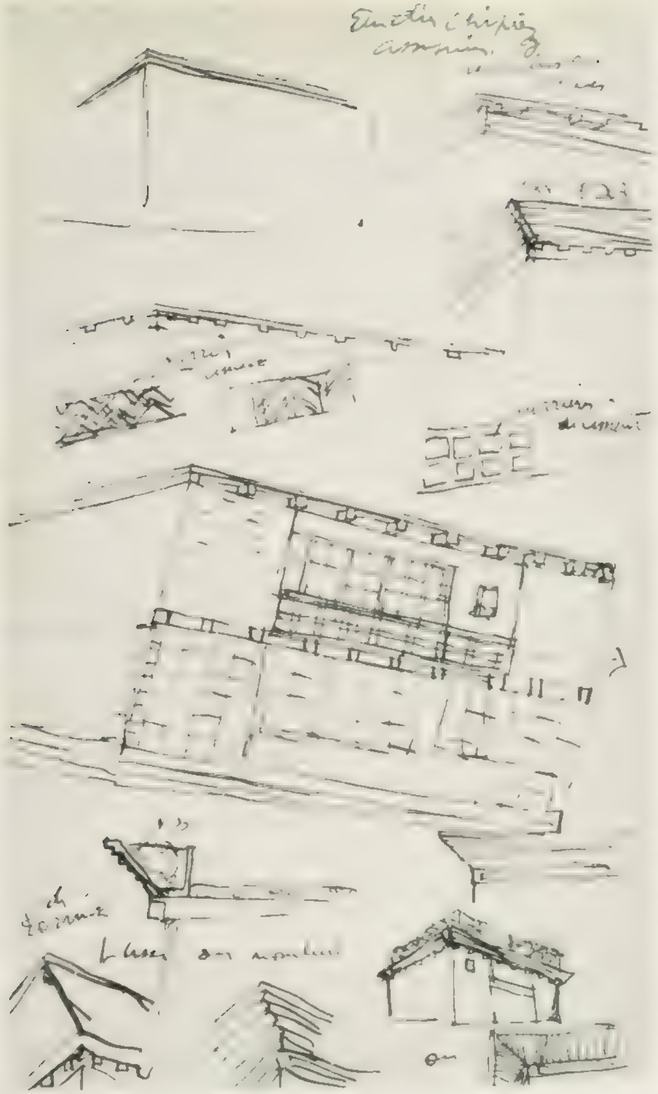
caractere propre. La cite doit exprimer tout cela. Reveguons aux jours du bon vieux temps la ville avec ses toits en pente avec ses fenetres à vitres lilliputiennes. De telles ville etaient pleines de charme, mais elles ont fait leur temps, leurs jours sont passes pour ne jamais revenir.
Professeur J D Adshead titulaire de la chaire des plans de villes à l'Universite de Liverpool. Ds Benoit Levy (Art et coopératives des cites-jardins, 8° R / 2460)

105
de Paker et Unwin (« chaque maison necessite une « nouvelle recherche ») à adapter à notre système

Ce lundi soir de dernière semaine. Automne et brume dans les boulevards nuit rapide. froid.
Je me suis enfilé pour 2 sous de gramophone le rocher des Walkyries. La horde, le sang, le saccage, mais dionysiaques accès.
La Belgique. La Pologne mais en même temps qu'une puissance formidable, il y a la beauté de ce fut de feu. Et je me debats d'assimiler çà à Hindenburg. Ce serait me faire ennuager les radieux succes de ceux d'ici, auxquels j'ai decide de croire, ayant eu toutes preuves et raisons

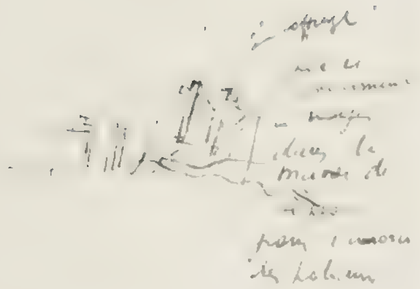


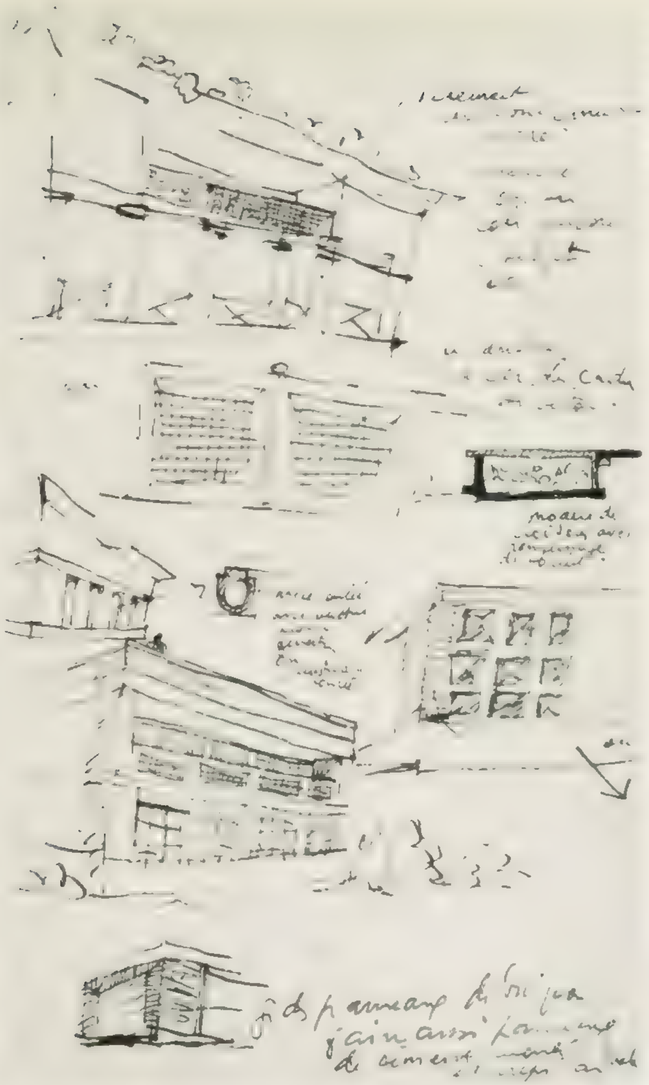
108
d'après Dieulafoy



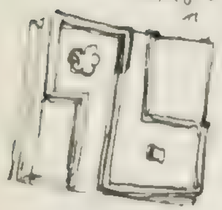
109
Etudier Chipiez & assyrien & remplissag
ques

110
Coffrage ? pieces ? de ciment ? a noyer ? dans la ? masse de ? support ? pour l'amorce ? des poteaux





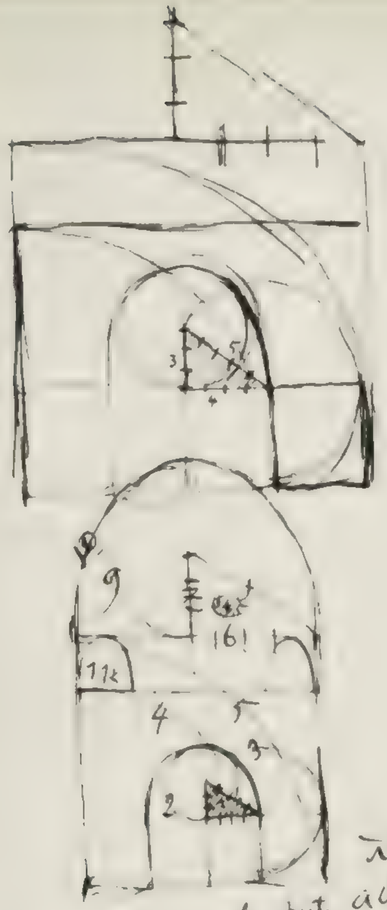
des panneaux de ciment moulé



80 × 80 : un carreau de ciment ? avec dessin monacal ? Lumant tapis par ? baguettes très minces [illegible] ajoute à la chaux donnerait que tenue [illegible]

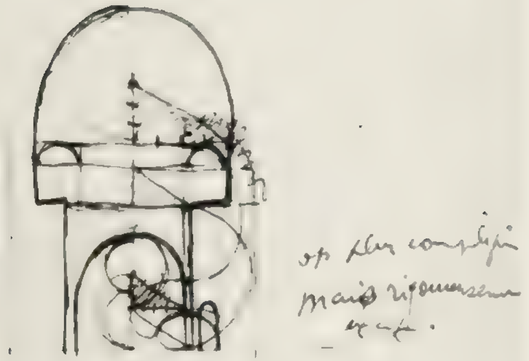
[illegible] tous les corps se soumettaient aux mult [illegible] et sous multiples

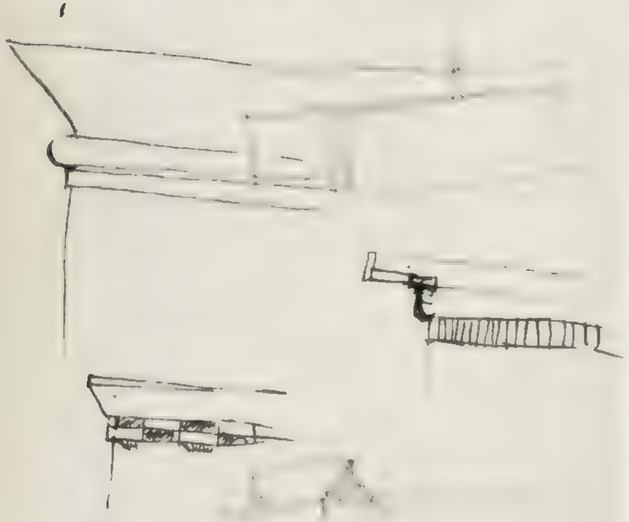
[illegible] amendes ? La [illegible] ? la façade de N-Dame ? l'intérieur des Cathédrales

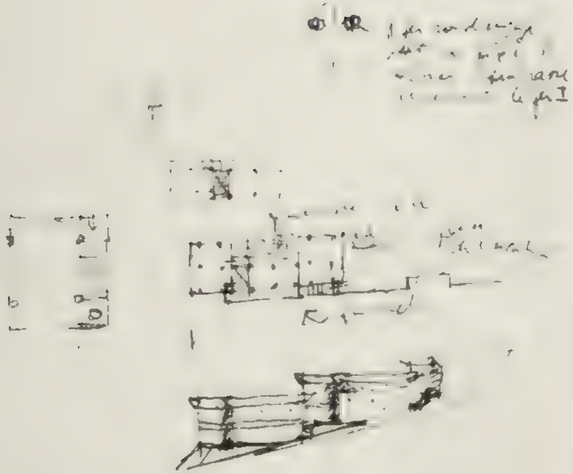


3, 4, 5 qui sert à dét[illegible]
l'hypothénuse se retrouve alors [illegible]

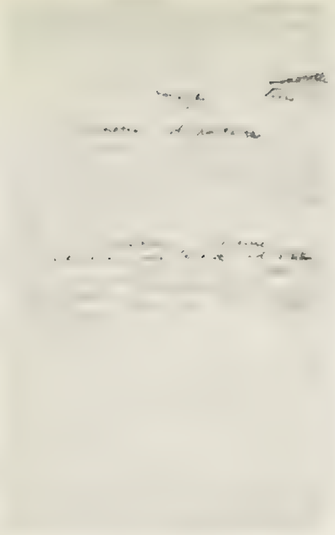
A2







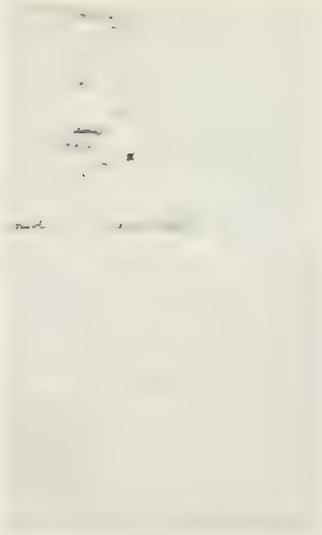
118
Schneider / le cas de la mitoyenneté 2 poteaux / contigus ? / Le Cas de la semelle R. de Ch avec / fer d armature / les prix / max
Du Bois/ Le cas de la mitoyenneté 2 poteaux / contigus ? / Brevet / Disposition intérieure / plans types / Belges Flamands / Corons etc. / personnes réfugiées / etc. / Brevet en mon nom



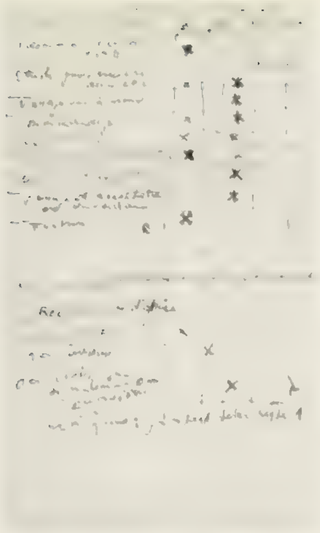
120
Brevet / Système de constructions juxtaposa bles / selon toutes les combinaisons de plans / grâce à l'emploi module sous / multiple uni forme / par ossatures monolythes / de béton armé / à plancher lisse / sans murs
Séparation des pouvoirs / sur fondation de 6 poteaux / Permettant par le genre de leur / calcul de résistance la construction en n'importe / quel point de cloisons de façades / ou d'intérieur
Particulariné les poteaux à l'intérieur / n apparaissent pas en façade / distribution intérieure / à intervenir ds la suite ad libitum / par coulage automatique permettant / l'érection et l achèvement d'une / maison dans un délai de / 20 jours
Autre brevet cloisons isolantes moulées

121
DuBois / le coffrage / (Schneider propose Poteaux / et semelle moulés à / pied d œuvre / fera marches
Jt / trouve l ossature / fait toutes les études / fait tous les détails / de plan de façades / d aménagement / fera la brochure / texte / (fera la brochure) / dessins / (fera la brochure) / impression / fera voyages et / projets

Capitaux ? Brevet ? Trouver à faire 1 maison / modèle à prix réduit, s'y prendre à temps / pr qu elle puisse être finie au printemps



122
Bénéfices / Sur brevet / de licence a / Sur os sature / avec ciment ligneux b / Sur pare-planche / extérieures c / Sur corniches d / Sur fenêtres / portes et / armoire e / Sur barrières / balcons / et rampes d escalier / f / meubles Gi ard et Boitte
Pas intéressant / plomberie / gypserie / parquetage / dorage / papier peint / vernis



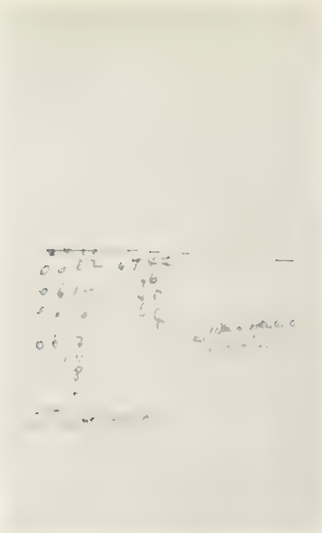
123
Schéma de marché (d'une affaire B ' DBois ' Jt notes // 1 demande verbale ou // écrite [B] // Étude prix ensemble, // devis etc ' [B, Jt] // Voyage sur les lieux ' [Jt] // marchandage ' [B Jt] // convention ' [B, Jt] // execution, adjudication ' [B, Jt] // Dessins d'execution ' [Jt] // Voyage d'acceptation // pour surveillance ' [Jt] // Facture ' [B]
  Ceci est p affaire simple ou il y a eu demande) Recherches d'affaires // par prospectus ' [B] // par tuyaux [DBois] // par visite sur // signalement ou // prévisions [Jt] // cela fait ça reprend selon type 1

124
fera l'on // toute la maison // ou l'ossature

125
mensuel // 1) Bénéfices // 1° / tous frais // 2° / appointements de Jt // heures 4 F // journées 30 f // mois 500 // Sur benefice avec effet // retroactif // 3° / appointements DB // 4° / Soldes // a / 2/3 à Jt pour completer // les appointements // echus à 1000 F // le 1/3 a D Bois // 5° / Solde moitié moitié
Éventualite Ste Anonyme // 1° / remboursement de tous frais // 2° Jt Directeur administrateur-appointement // 3° Interêt cap 5 à 6 % // 4° Reserve-Conseil // 5° Parts fondateurs

126
d'aujourd'hui est plus precieux puisque de nombreuses maisons locatives y [offrent] des appartements de gd luxe sur 1 bel espace feuillu et puis dessous les ombrages il y a place utile pour 1 foule qui se repose
  L'immeuble à l'angle du Ch de m, à droite de la tour Eiffel, offre apres 5 ou 6 etages 4 à 5 etages de terrasse retraitees La toiture qui ici (enfin!) se developpe sur 1 batiment complet, n'est elle pas dix fois plus

127
bleue ainsi avec sa frange / de lierres) et de feuillage
que celle de l'immeuble à côte ou la toiture n'abrite que des chambres de bonnes av de pitoyables lucarnes encastrées dans de l'ardoise des cheneaux des cheminees
  Et au point de vue pratique faisons le bilan de location de ces derniers etages

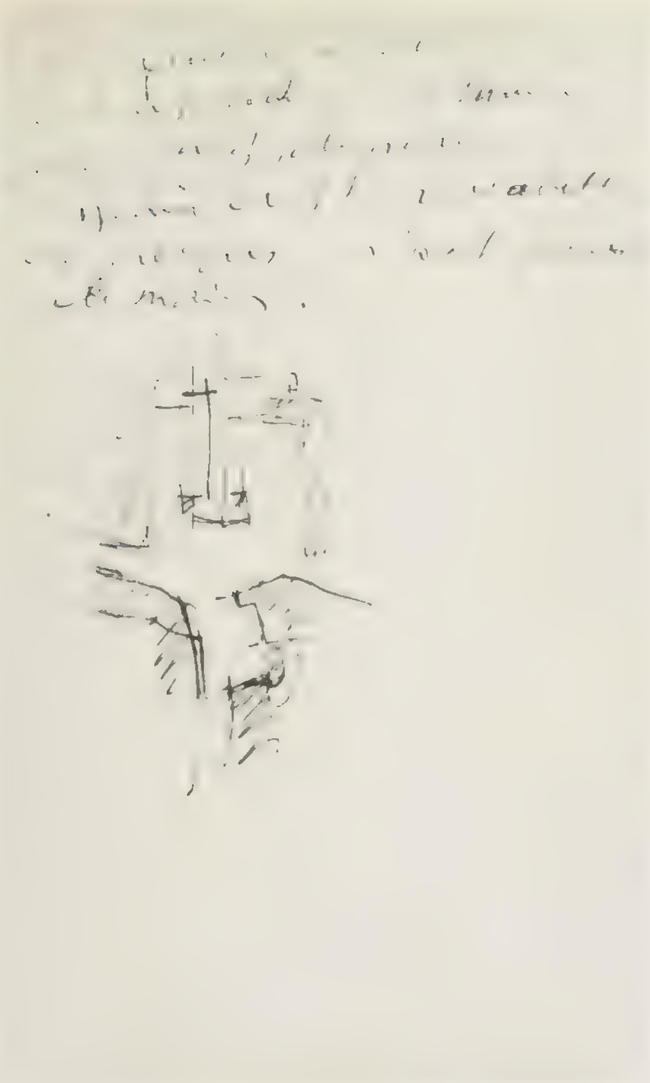


128
Feigenbemer // 6565 admirable Louis XV // à gd ramages de la plus // magnifique tenue sur ' fond noir vert jaune // 17 50 f le m // Il y a aussi un vert emeraude // intense d'une grande // hardiesse

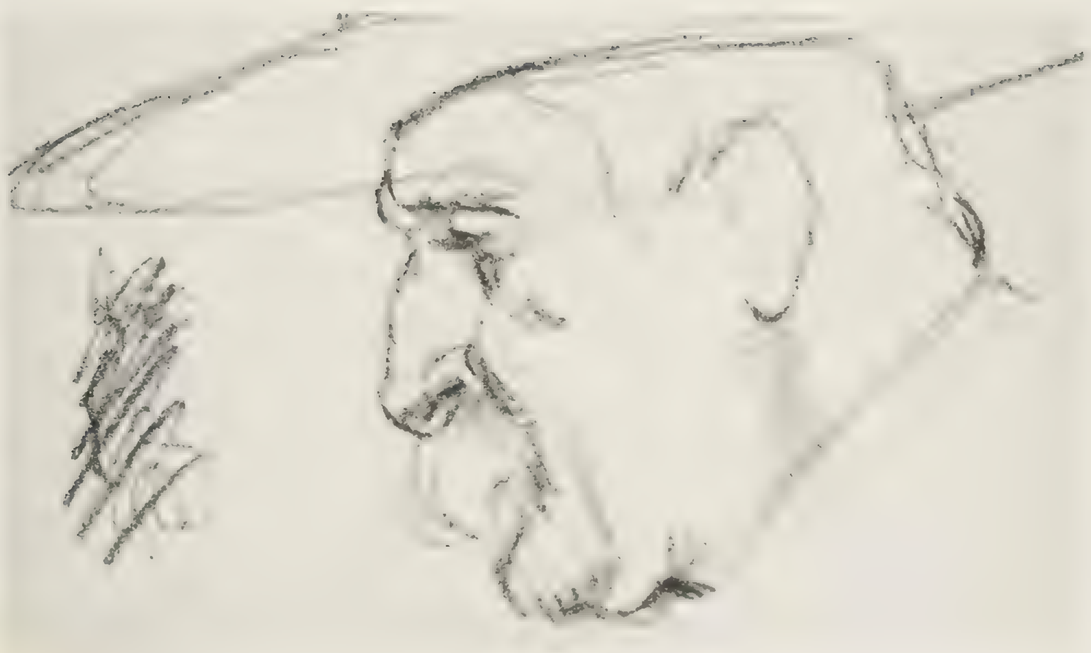
6621) 6622) 6619) 6620) 6617) 15 ' 18 '6 f une // 6747) 46) 45) 44) tissus à la tendre de J Feigenbemer

129
Il vaudrait la peine d'écrire à la suite de l'expos sur Reims que tout reste en l'état car 1° / C est mieux que refaire 2° / ça servira de leçon d'éternelle et grandiose
Ce sera une des plus sanglantes vengeances
Ecrire à Paul Fort de faire campagne m'envoyer le dessin de l'évêque demitré (en faire d'ab 1 photo)
demander qu'on ne dégage pas la cathédrale par gdr place à cause

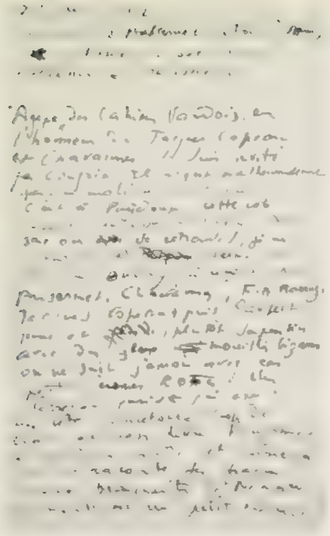
140
de reconstruction de l'evêche
Ces soubassements saignants et déchirés comme des chairs ne sont point en désaccord av la sculpture C est comme plus moderne plus meurtri plus haletant moins serein, plus mystique, plus Chemin de Damas
Le beau St Remy et la sainte Clothilde et St [illegible]
cours des ans ? Étaient ils plus laids ? Avait on l'idée de les compléter ?
Et l'admirable ange de l'Annonciation, sans main gauche et le visage complètement ?



131
Les feuillages du Chapiteau étaient de la fanes disparus Marie et St Elisabeth ces grecques n'ont point de mains



137

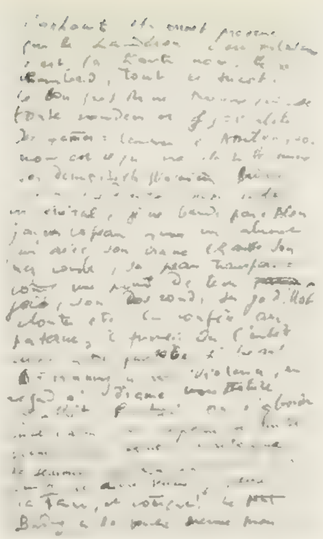


138

21 juin 1916 // Un mot d'Ansermet retour d'Amerique // "l'Amerique est une // Allemagne reussie"

Agape des Cahiers Vaudois en l'honneur de Jacques Copeau et Chavannes Je suis invité par Cingria Il n'y est malheureusement pas, mobilisé à St Maurice C'est à Puydoux, cette côte superbe au dessus de Cully A la gare on se retrouve, je ne connais qu'Hermenjat

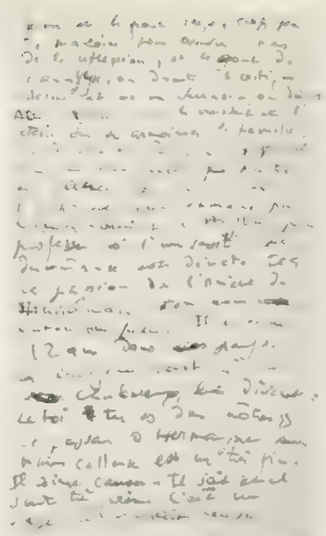
Il y a Budry qui reçoit puis Ansermet, Chavannes, F A Ramuz, Jacques Copeau, puis Gampert jeune et plutôt serpentin avec des yeux mouilles bizarres On ne sait jamais avec ces petits jeunes hommes ! Un Correvon juriste qui est une tête inquiétante trop de crâne et trop levres Hugonnet le Vaudois solide et comme ça qui me raconte ses frasques avec Marguerite de Nemours (le monde est un petit endroit !)



139

L appointe Hugonnet prétend que le Landeron c'est fabuleux c'est la haute noce le Chambard tout le fricot Le bon gros René Morax qui est toute rondeur et joviale Des femmes Carmen d'Assilva, son nom est ce qui me plait le mieux des demoiselles Waguiettes Budry et un tas d'autres noms oubliés en général, je ne bande pas Alors Jacques Copeau fume un calumet qui avec son crâne chauve son nez courbe sa peau transparente comme une pomme de terre gelée son dos rond ses godillots cloutés etc lui confère air paterne il fume On l embête avec notre paysage si beau !

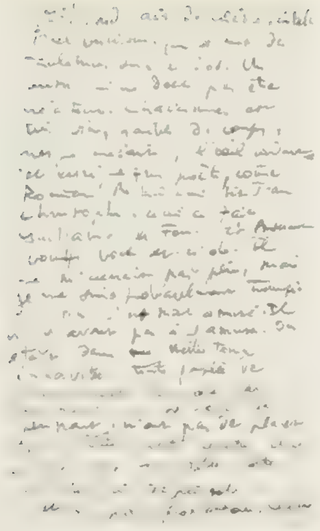
C F Ramuz a la violence, un regard à drame, une stature d athlète, hautain, on l'aborde mal alors que Copeau se laisse vivre, s en fout il retourne la semaine prochaine à Paris, la Suisse il aime mieux je pense la France et comment ! le petit Budry a la bouche menue mais



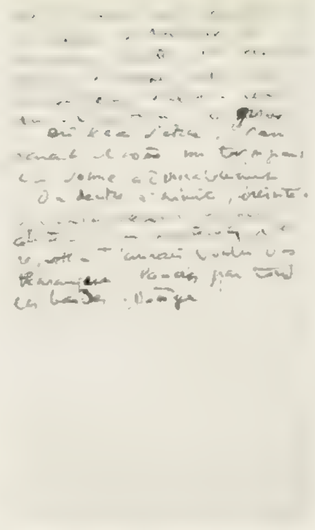
140

ferme et le front large, trop peu de mâchoire pour oeuvrer mais de la réflexion et le goût de l analyse, on discute le critique Hermenjat est un Sarrasin on dirait Abd-el-Kader il a le crâne sant et l etoile sur ses armoires de famille et il remonte jusqu au XVIe siècle ou un vieux aieul maître en science dans un califat d'Espagne fut emmené par Charles-Quint à Augsburg pour professer à l'Université Sa descendance est directe Il a la passion de l'orient des Musulmans Nous nous entendons bien Il a vécu 12 ans dans ces pays Les indigènes vont à lui chaleureux, lui disent "toi tu es des nôtres"

Ce paysan d'Hermenjat aux mains calleuses est un très fin Il aime causer Il sait et il sent très bien C est un sage Il y avait aussi



141
Gilliard, air de chèvre, intellectuel bûcheur qui se met des tablatures sur le dos. Un aussi qui ne doit pas être créateur. Chavannes est très bien, faible de corps, presque mefait, l'oeil ardent et lyrique, un poète, comme Romain Rolland qui fit Jean Christophe. Celui-ci fait Guillaume le Fou. Et Ansermet bouffe, boit et rigole. Il ne m'aurait pas plu, mais je me serais probablement trompé.
On s'est mal amusé. Il n'y avait pas à s'amuser. On était dans une vieille tour inhabitée, toute peuplée de vieux meubles raccolés par un maniaque dont la plupart n'ont pas de place. Par de toutes petites fenêtres il y a une vue formidable : toute la "Côte" qui dégringole et un grand promontoire : Cully.



142
Le Lac comme une coquille. Les carrières de Meillerie, les montagnes abruptes, des seconds plans découpés comme dans des tableaux d'il y a cent ans. C'est beau ce giron où l'eau s'étale. C'est paraît-il comme un tympan : ça sonne admirablement.
On rentre à minuit, éreinté. Les cahiers Vaudois se sont abstenus d'un protocole, je le regrette. J'aurais voulu des harangues lancées par tous ces bardes. Dommage !

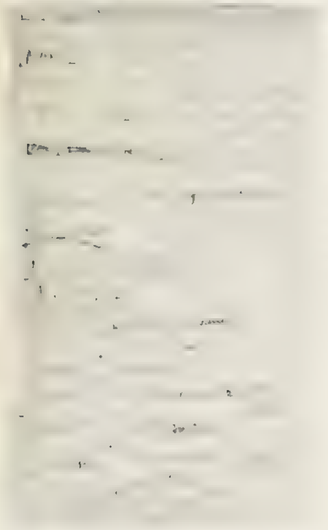
146
à choisir nettement // 2 questions au le but à venir de la société ? réponse : société d'architecture moderne exploitation du brevet par vente marchande et par cités jardins (architecture). Nom se pose ? Continuation normale et graduée pour d'autres entreprises greffées là dessus et environnement architecturales.
ou bien exploitation pure et simple des reconstructions et du brevet par vente marchande.
Vente assurée 1916-1917 à // cause guerre //.
Vente aléatoire 1918 // [vente] nulle 1920 // donc dissolution.
Y a-t-il mal si l'avenir commun (a) permet à Jt de s'établir plus facilement à Paris ? Pour DBois ds la suite : parts et bénéfices d'actions.

147
moule 437991 // 438088 // 438676 // 448104 ; 448226 ; démontable // coffrage (440901) // toiture // 441124.

148
Étudier la question de l famille // par demeure verticale // la question des volets

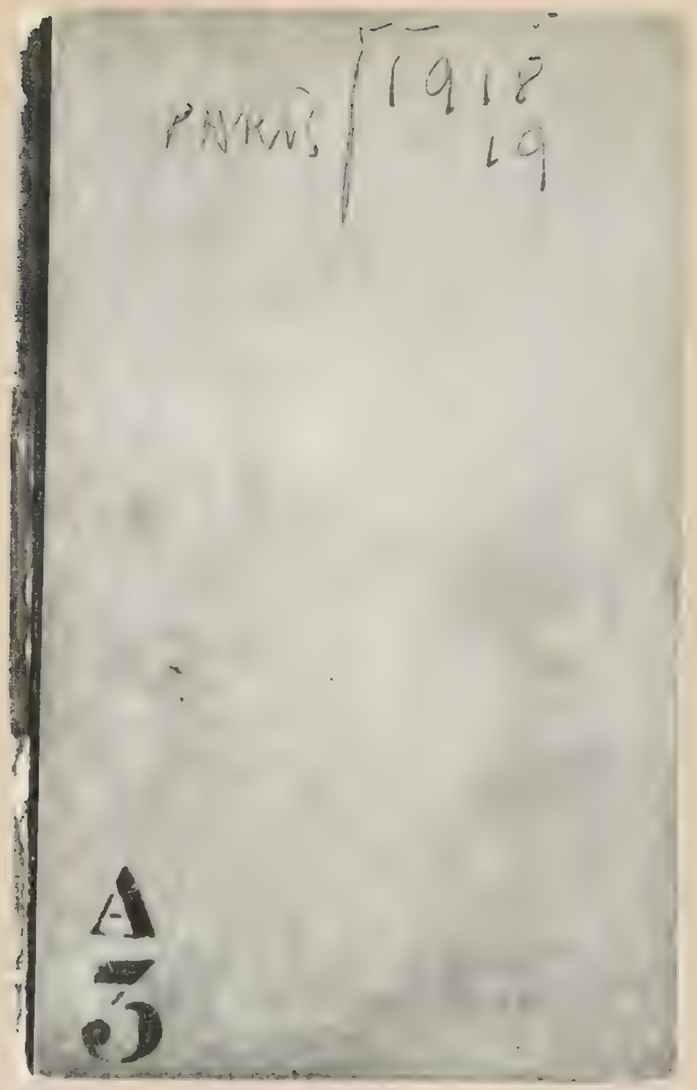
149
[illegible]
dira à DuBois au nom de la //
aller voir Brevets Arts et métiers
aller St Denis voir maisons coulées // demander à [illegible]

15a1

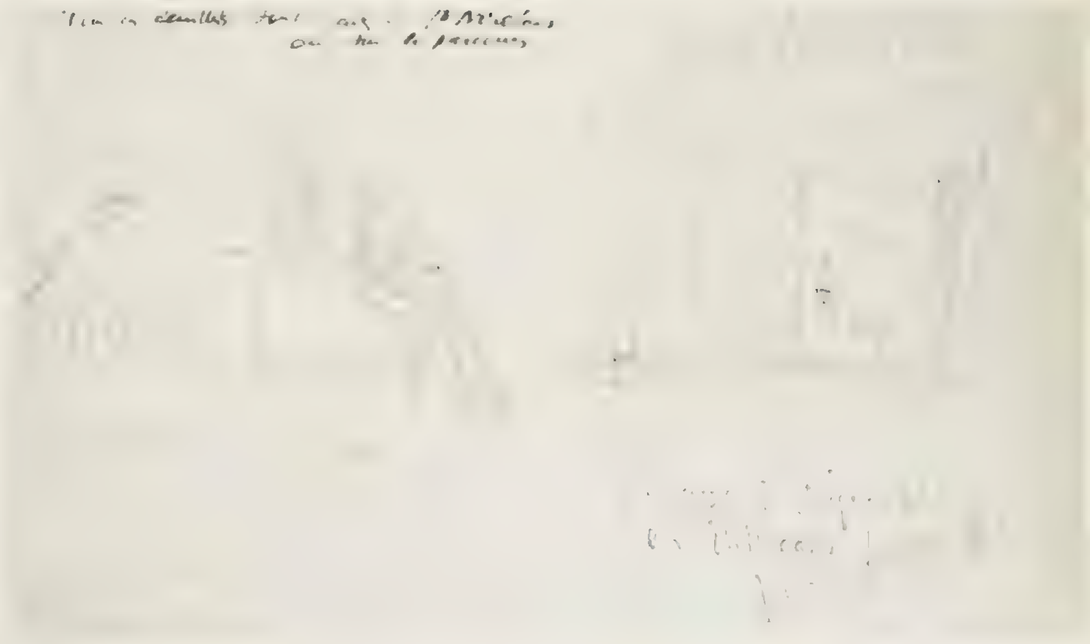


15a2
Rome · Thermes Caracalla / Villa Adriana / St Pierre / Forum se renseigner / définitivement / NANCY / Pompei · Forum / Ville tracé rues galeries / Anvers plan vivant / le projet Prost / p Anvers / Ninive Chipiez / Paris Vendôme / Babylone / Japon rues · voir Lafcadio Hearn / p unité forte / et entière / unité spirituelle / Pekin / New York / Ispahan / miniatures persanes / La Mecque la Kaaba / Bruges · les marasmes / Russie 1 métropole en fête et des / isbas / autour / Nuremberg / La belle fontaine / Munich · Frauenkirche (place / étroite) / Rouen · place étroite / Mont St Michel · Silhouette / Bruxelles · la belle place

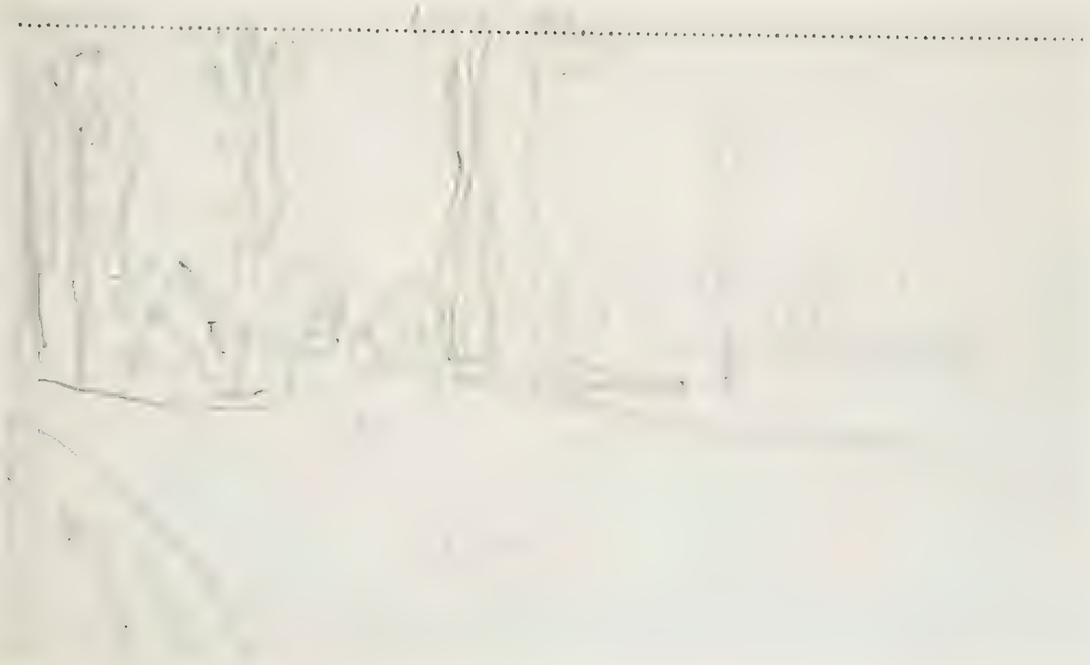
15a
Paris // 1918 // 19 // A3



156
Tous ces feuillets sont faits à St Nicolas # ou
sur le parcours # modernes et graves ! note



fosse // mare / sol // entrée ou // servitude



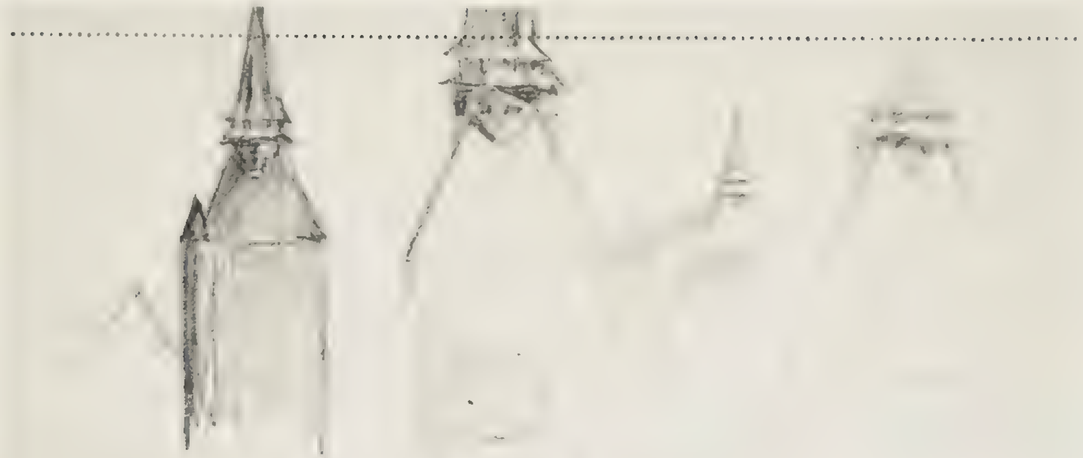
clef de pierre // descente // cave // note
beaucoup de pannes : chevrons serres [illegible]

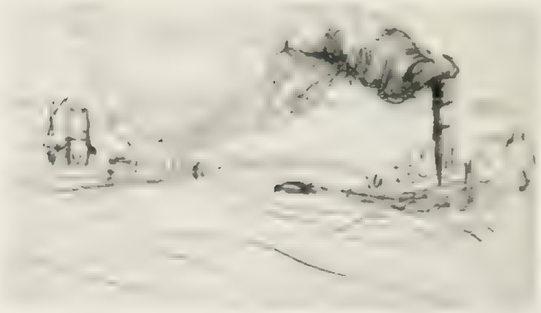
pise f chaume f tuile f four à pain f pan de
[illegible] f en torchis

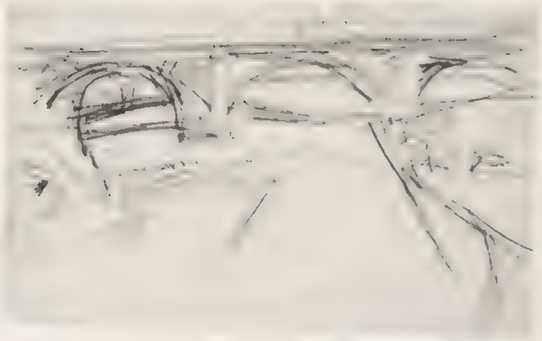
167
ardoise // blanc · pise // rouge // gris noir // ma-
nganèse de silex // pigeonnier // arbre // fruitier

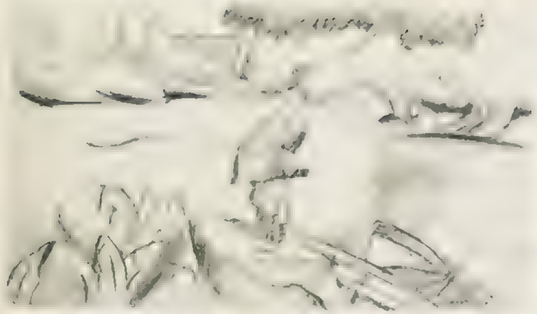
173
St Nicolas 9 mai 1917 // atelier // type // recouvert // de lambris // à // recouvrement // type d'ateliers // de St Nicolas

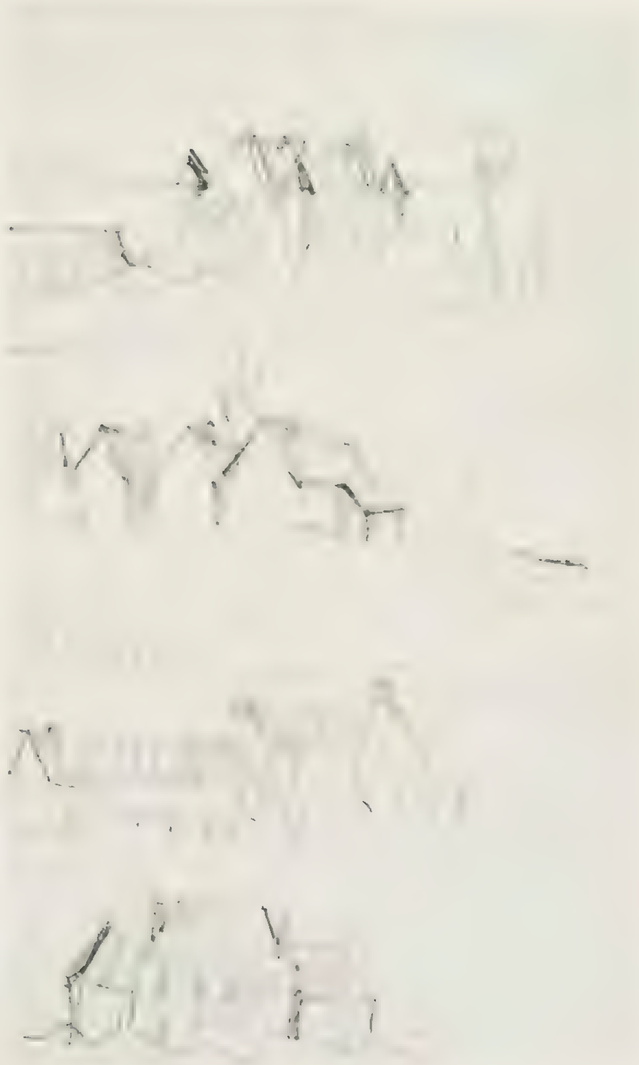
174
oeil de boeuf // 2 rangs de briques





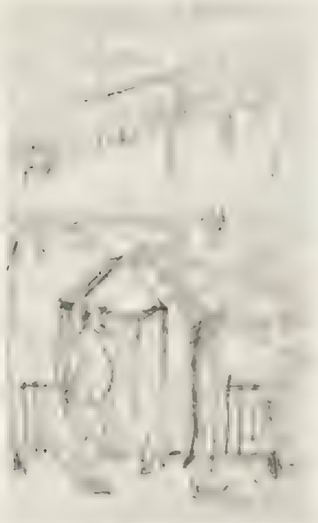


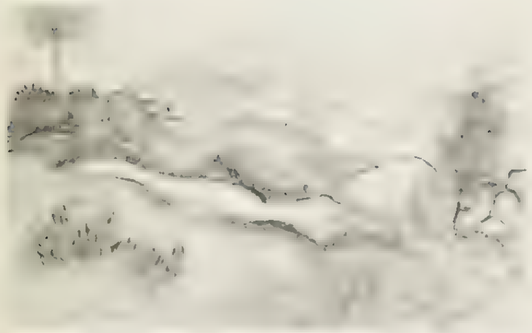


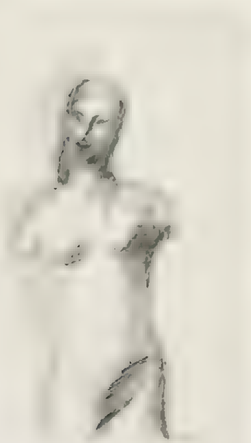


19v
Chêne equarrissage brut tordu

20r
La haie d'espalier très régulière



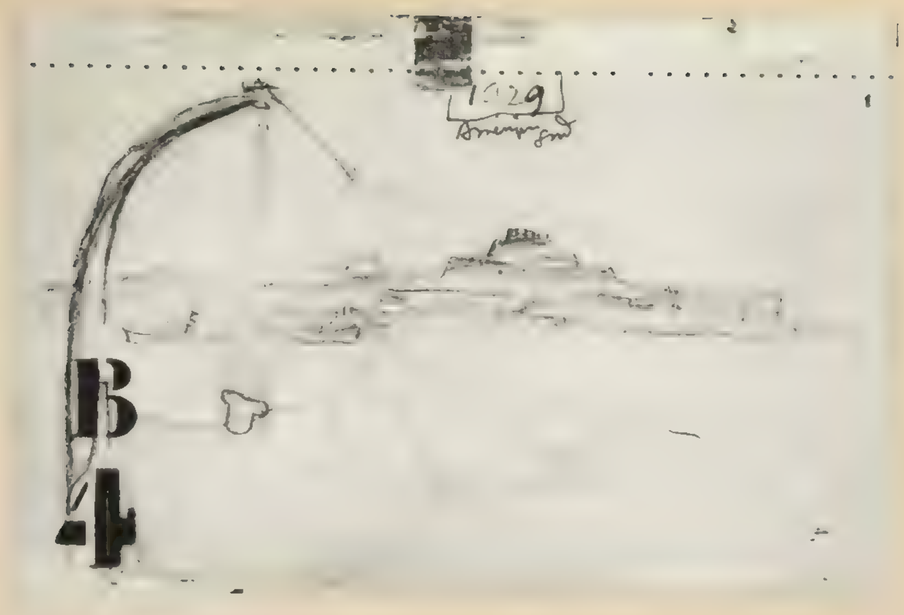




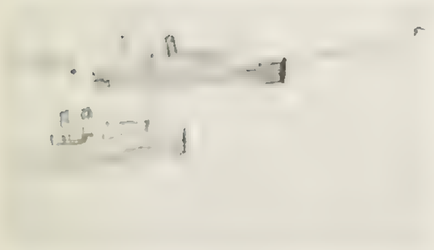
10
120 a 130 // cave // ouest // cui // cui // Est //
[cabinet]


LA DÉCADENCE
DE L'ART FLAMAND

226
JEANNERET / 20 Rue JACOB / PARIS


B
4

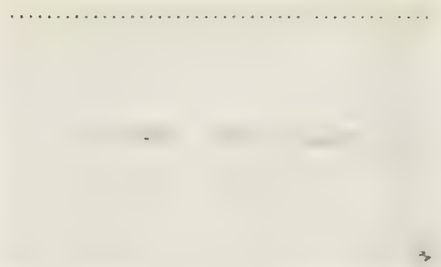
228
Vigo // Uriburu // Mme Ricardo Guirardes



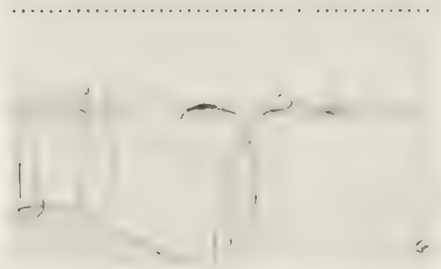
229
Lisbonne

230
Lisbonne // Lisbonne

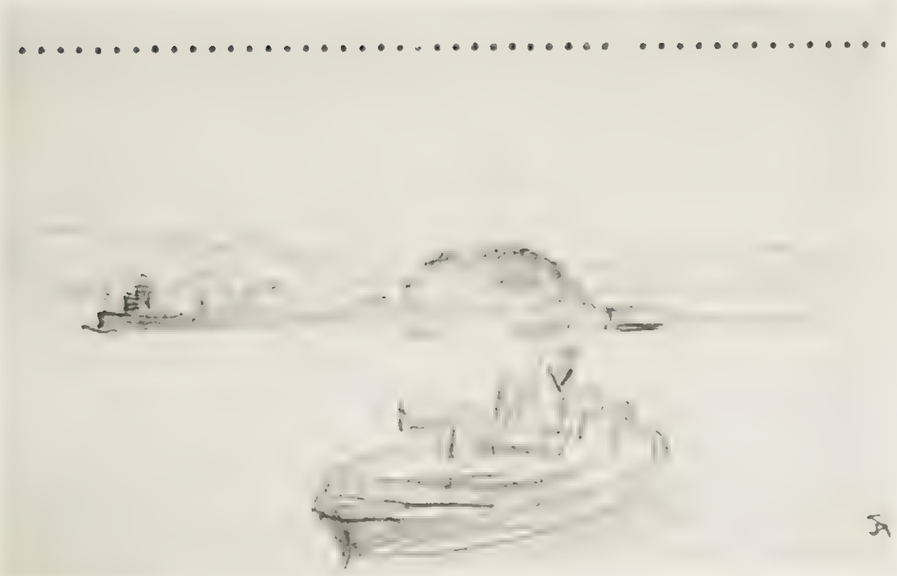
231



Rio // Rio de Janeiro



233
Rio // RIO



234
Santos // Santos

235
Santos

236

237
Montevideo / Santos / Montevideo /
27 sept 1929

238

Messieurs les Passagers désireux de participer à la formation d'un Comité ayant pour but d'organiser des Jeux et des Fêtes sont priés de se réunir à 16 heures au petit Restaurant Tribord.

LE COMITÉ

Bord, le 10 Décembre 1929.

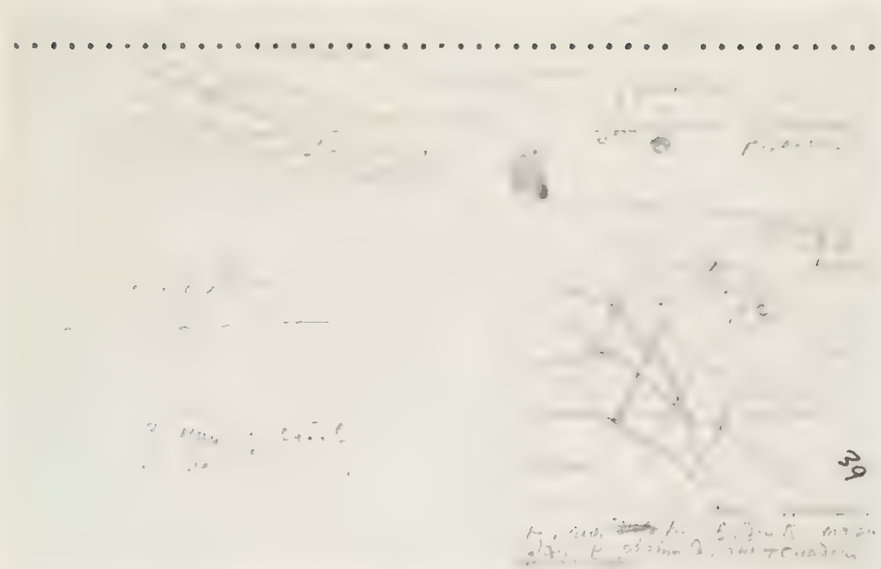
245
Brasero avec à charbon de à bois

246
Ascencion à Ascencion 24 oct à 1929

247
Alfredo à Gonzales à Garran.

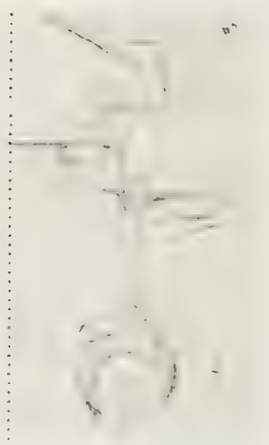
246
Ascencion à 24 oct 1929

249
Avion // vu de 1000 mètres / Almonacid // aviateur // A = le fleuve // lui même fait // 1 immense meandre // B le cours fait // des meandres // C anciens meandres // recoupes en droite // 2 = ancien meandre // 3 = prochain recoupage // 4 deviendra comme 2 // l'ancien meandre



250
Avion // Rio // ville // cultures // 3 "cuadras" comme // base du régime // Posadas // Gouvernacion de Misiones // l'Argentine // colonie // à ½ h de // Posadas // C = parc // une agglomeration rurale naissante // A, rues propres, droites, maisons // solides B = chemin des ânes + cuadras // deformees

Avion // province de // Corrientes / Stafean // ville // Rio Uruguay / + cuadras / Cultures // route de penetra



251
Avion // sur la côte // Montevideo

253
Guillot - Munoz // ecrivain // attache à S d N // modeleur de villes // [espoir] pr // Montevideo

254
Montevideo

255
Paolo Prado // Santos

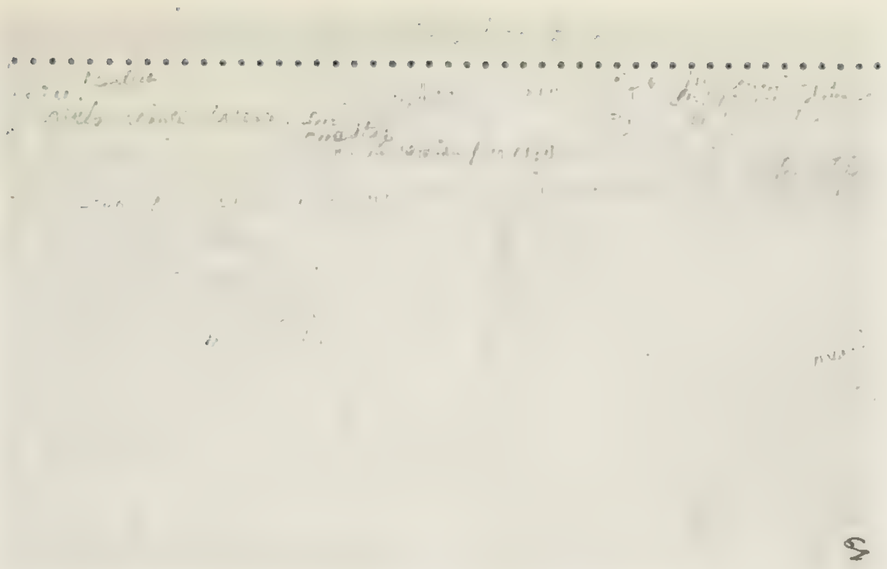
256
Santos

257
Santos

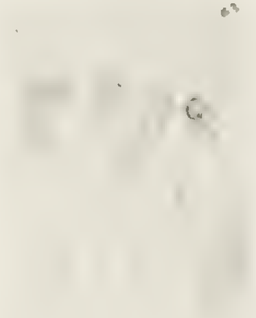
258
Celso Antonio

259
Sao Paolo // bleu cobalt // jaune / ciel gris / vapeur // rose // gouache // jaune / tôle // gouache // prune // Sienne vert // gouache // vert jaune // carmin / jaune

260
Sao Paolo // ombre quartiers // noirs // rose // tres noirs // Oswald Andrade



261
pour Josephine Baker
Ballet
cylind
primer totalement // le cylindre 1 en tree 2 gris petites tatouages Son // one step ; ou sur tam tam pur negre ; sans musique 1 negre sur 2 scene 3 1 negre porte 1 bananier // L homme et la femme modernes + N York dansent exclusivement 1 one step 1 un contre 1 autre 2 et lestement 4 le cylindre descend ; Joseph descend en singe // 5 elle met 1 robe moderne // s assied ; 6 s'avance sur socle, chante ; 7 descend, chante ; 8 dernier chant solennel les dieux montent // fond mer meandres // de // Santos // et à la // fin 1 grand 2 transatlantique 3 Paroles traduites sur programme



262
Jaune // naples // bleu // prusse // noir // bleu pâle // rose // rouge // brun // van // Dyck

263
bleu // gris // mauve // blanc // ivoire // brun // bleu // pâle // ocre // brun // bleu clair // limpide // gris vert // gris // vert // gris vert // jaune // ocre jaune pâle // rose // gouache // pâle // plantes gris // ...

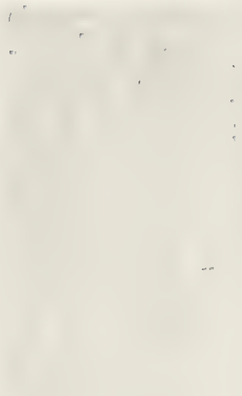
264

265
Forêt vierge affût // l'affût dans la // forêt de // San Martino // 30 nov // 1929

266

268
avec archipel il dans // Londres
mars 53

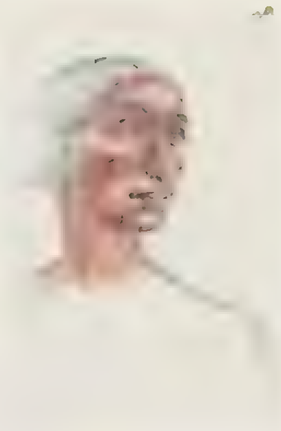
269
bleu // bleu prusse pâle // Verdâtre //
gris bleu // gris bleu



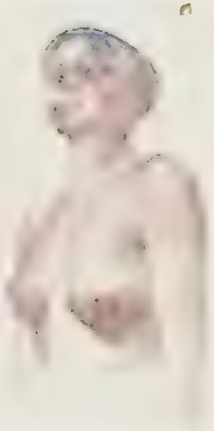
270
Etre en état de jugement toujours
Vous êtes aux Tropiques du Brésil, à la Pampa, à Ascension etc Savoir vaincre la fatigue ambiante, et juger sur étalon, en soi, une chose qui est harmonisée en tout et par conséquent, qui ne choque par rien Sauf, la terre très rouge, les palmiers, on est dans le paysage éternel de partout steppe ou pampa, Forêt vierge ou futaie européenne Savoir voir les nègres, les indiennes de S Paul le style de Buenos Ayres, ou de St Paul
Autre chose Tout est conforme aux ecritures La forêt vierge la Pampa La Terre est verte, en été partout La forêt vierge est comme les autres, pourtant il y a des lianes, il ne faut

271
pas omettre de les voir Il y a des jaguars, on en a tué un il y a 8 jours Mais on n'en voit pas On va à l'affût dans la forêt vierge On attend ¼ d'heure Rien
Pourquoi les bêtes viendraient elles quand nous sommes là avec un fusil ? Le soir on entend crier les perruches elles sont vertes comme les feuilles On ne les voit pas Il y a des serpents immenses, en voici des photos Le mois dernier un homme en est mort On n'en voit pas L'étang est plein de crocodiles, On n'en voit pas (voici des empreintes de sanglier, de cerf voici, sur la route, un tatou écrasé
Mais sur les plages françaises quand nous, nous allons à la pêche, est ce que le poisson vient à nous ? Tout ceci est dans la forêt dans l'Amérique mais on ne voit rien
Rester, guetter, écouter, une deux journées et la forêt parlera On a jamais le temps

272



273



274

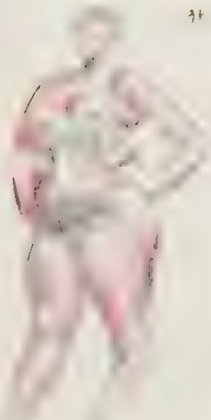
85

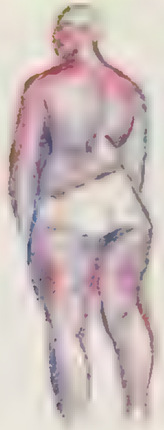
La Mirada

86

280
RIO

281
Alcibiades de Aranjo // negre de l'île des // "fils de l'île de Paqueta" // ami // Rio // paqueta // 7 déc 1929





La Venus noire // Perola

284

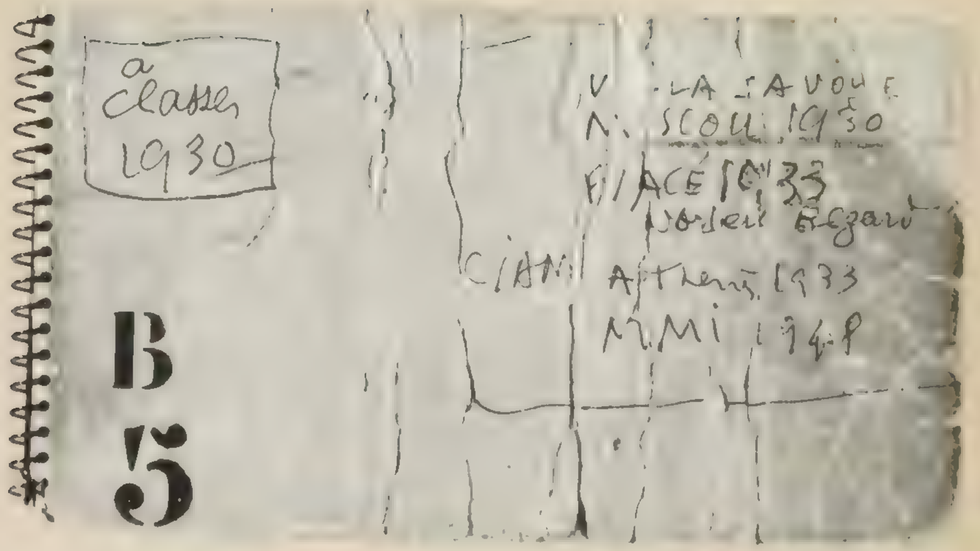
285
Jandyra Dominges

287
Calvacanti // Avenida Men de Sa'
2b3 // gratte-ciel // La Favella

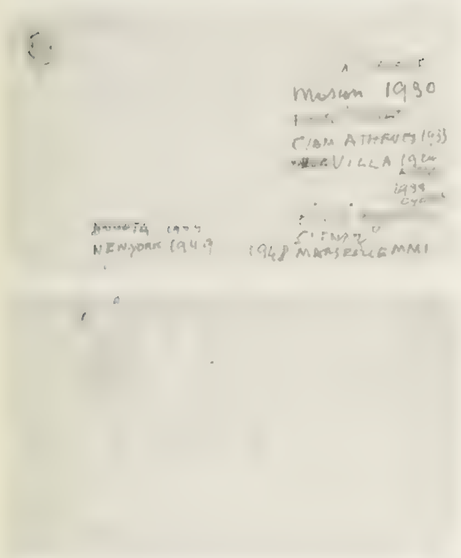
288
Le préfet Prado Lima pas en voiture
cette course St Antonio mais la tra-
versée « autostrade » / desejo

289
degurades // del Carril // Buenos //
Aires

A Cassel 1930 / VILLA SAVOYE / MOSCOU 1930 / PIACE 1933 / Norbert Bezard / CIAM Athènes 1933 / MIMI 1948 / B5



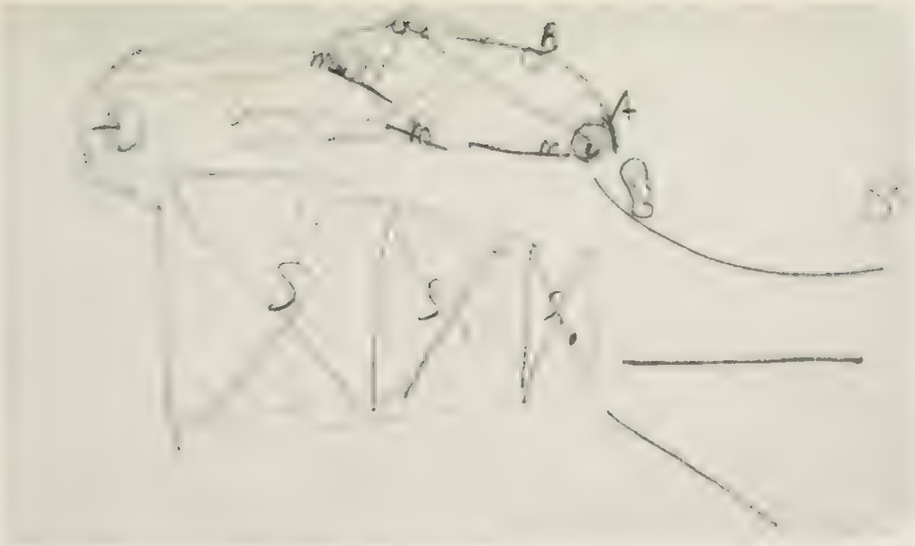
VILLA SAVOYE , Moscou 1930 ; Porte Maillot ; CIAM ATHENES 1933 ; VILLA 1924 , Bretagne 1933 ; Cyclades , PIACE Bezard 1933 , St Tropez ; 1948 MARSEILLE MMI ; Bogota 1949 , NEW YORK 1949

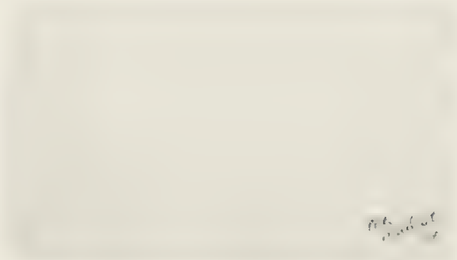


Ou se donne AB AC = √2 // M = gnomon A P L B = forme identique // à A B C // tout peut se diviser en // rectangles semblables // Ou se donne

En U R S S il faut commencer par la Terre , mais d'abord les Bor Machine , par Paris , pour les Allemagne , gares 1 , Pr e = 1 s = s

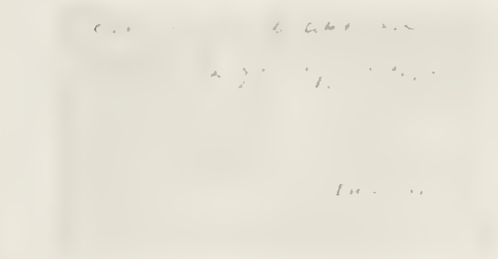
restaurant A statue ; rampes , garage essence L C ; Napoléon ; n'a pas place sa statue dans , sous l'Arc , de Triomphe ; dans , l'axe de , Paris



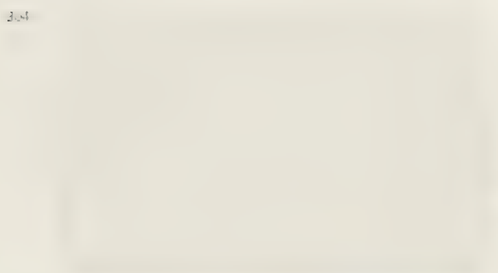


C'est parce que le citadin est homme de vitre, qui regarde les rameaux des arbres et les fleurs des champs. Il ne faut pas oublier la loi fatale de saturation et de désir. Le paysan désire la ville et y rêve. Le citadin ne pense qu'aux alouettes et aux épis. Cette thèse (désurbanisation) vient de ces vieux de Theux vieux révolutionnaires proscrits terrés dans les horribles quartiers pauvres de Berlin ou d'ailleurs. En cette époque de rêve de la nature eve sert de tremplin à des architectes.

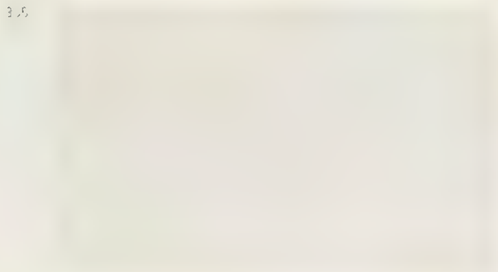
Or la ville verte peut être déjà dans la ville de travail et de résidence. Cités (Banlieux)



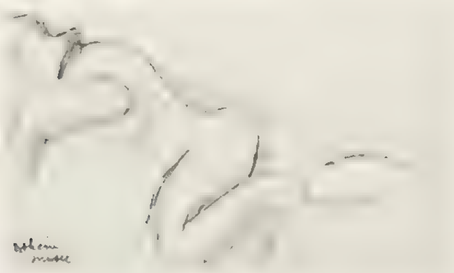
3.4



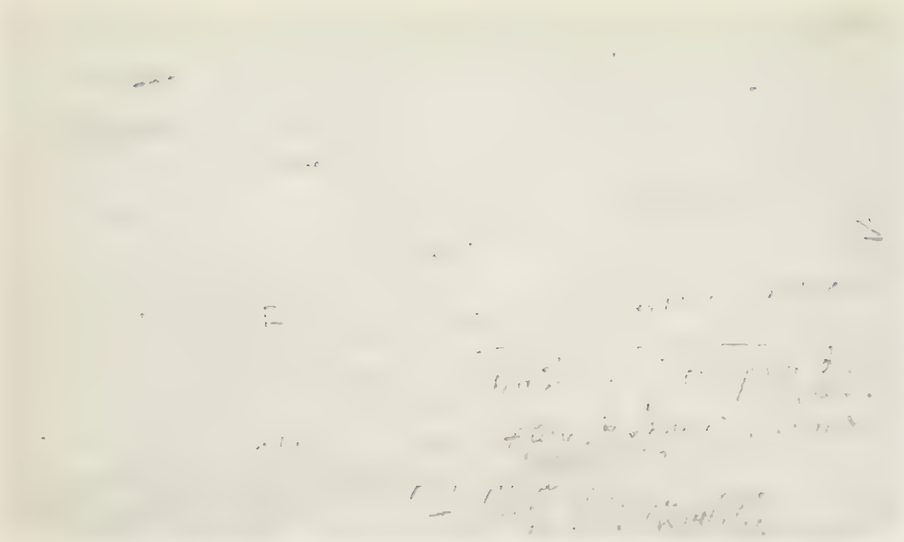
3.5



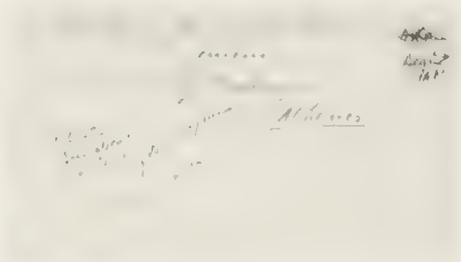
3.6
Athènes / CIAM / 1933



3.7
Athènes / Musée



310
joues laterales ? piscine salée ? stat
ure 1 ombros ? rampe ? Thiassa ?
coupe ? pas d'eau - courante ? sur le
terrain ? exedre ? (? façon Besteguı
bain de soleil ? en gazon ? mer ? dal
lage ? creer ? 1 groupement ?
1 evènements humains ? materiaux
pierre ponce de ? Santorin ? + terre
de Santorin qui rend ? mortier hydrau-
lique ? Papatsatos ? arbres ? pins
marins ? treilles ? raisins ? vinaigrier ?
platane non manque eau ? pas de
cyprès ? marbre placage ? + prod
ceramique rouge ? + [ceramique] de
Kuttaliu



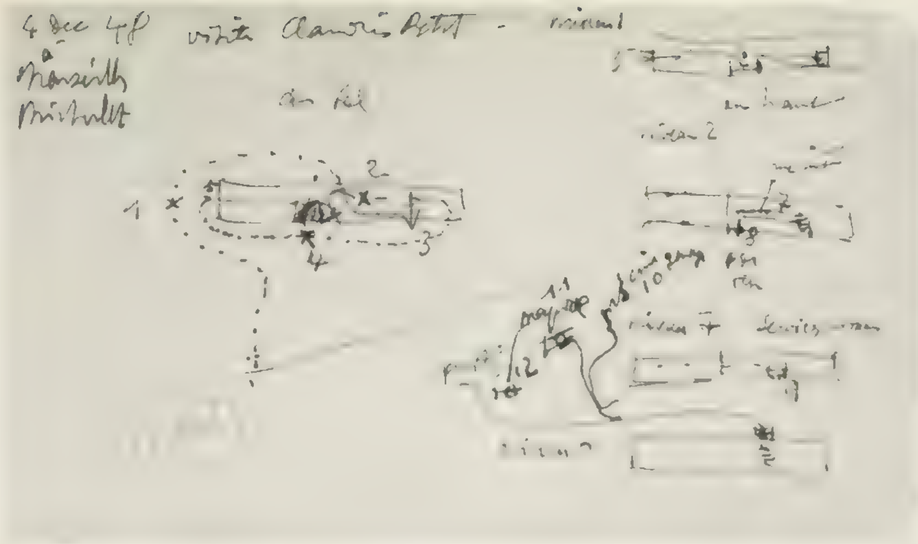
311
Attention ! tremblement de ! terre
Systeme Japonais ! Pericles me ! ren-
seignera ? Athenes ? Aegine ; CIAM

315
qu'un auteur / décrive // la vie simple et forte / et le décor nu de la // grande époque
Roi dans les l'actuel // (pur arch) recherches // des byzantins // 1 prob
temples // que ville = 1 plan // recep

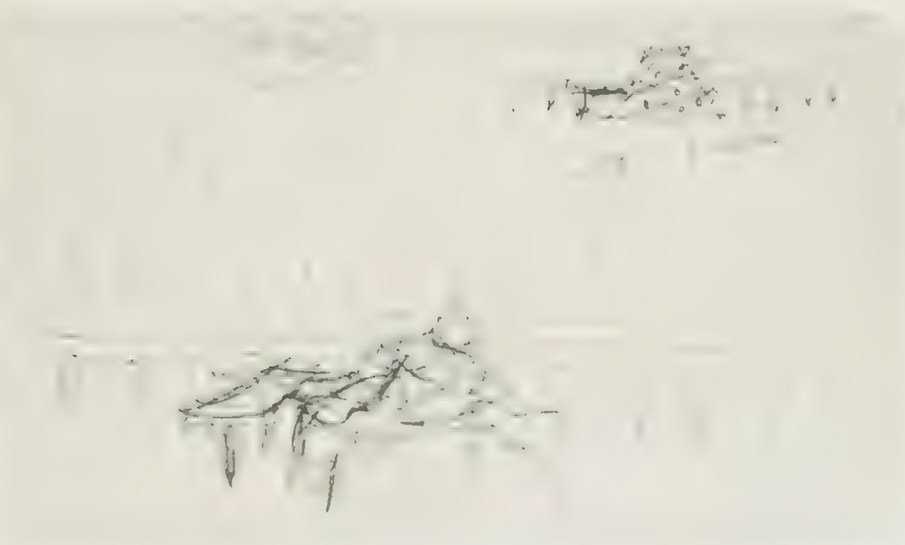
// Maison commune / le sin coopératif // les ateliers mécaniques

320
a ' Beaumont s / Sarthe ; Centre de district / p docteur / pharmacie ; plus grands ateliers

321
rose vert / rose / verdatre / St Tropez

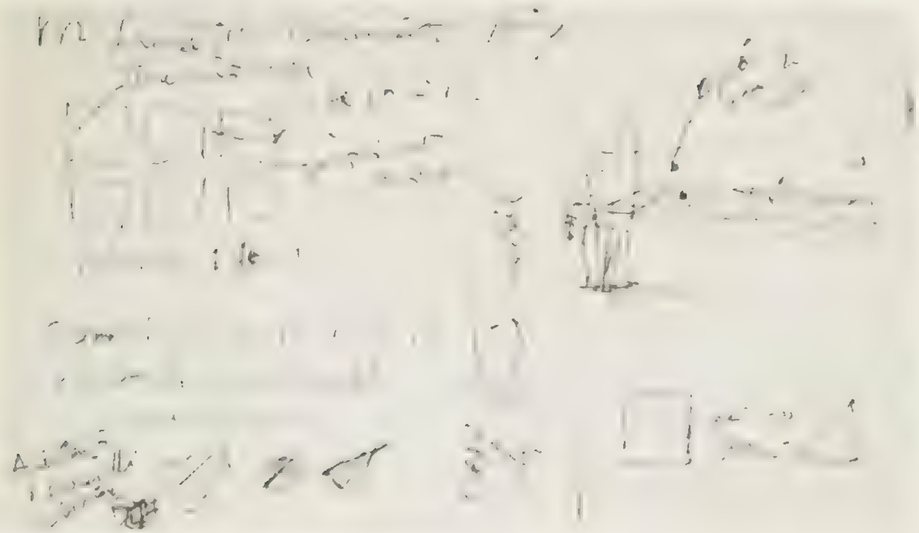


322
4 déc 48 - visite Maison de Mme Claudius Petit - Jussieu - niveau 1 en haut ; niveau 2 ; niveau 3 ; P de la niveau 7 ; [illegible] MMI passe ; maquette ; piscine ; garage ; niveau 0



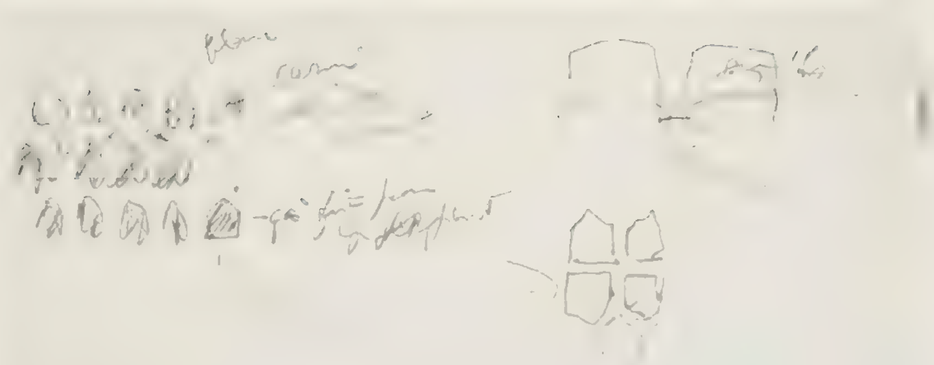
324
MMI 1 core

327



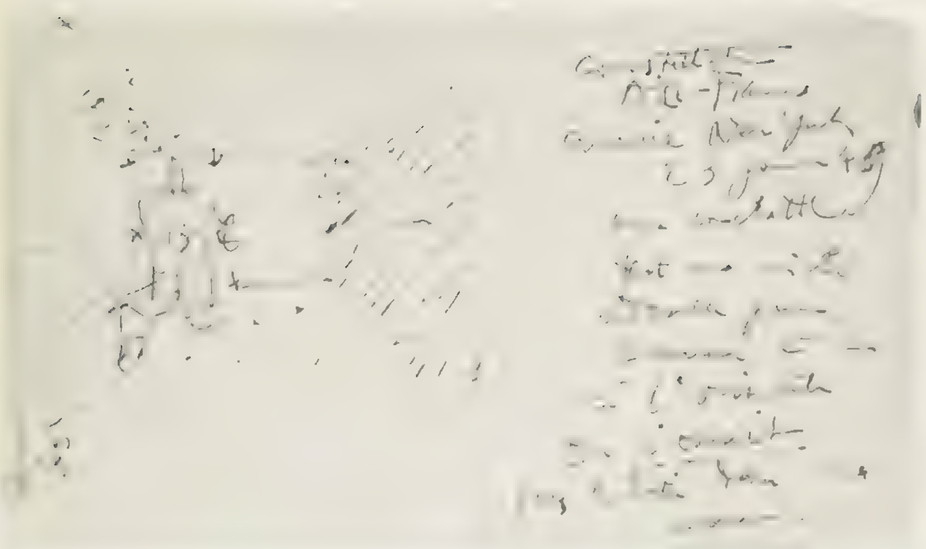
326
M Sourdive céramiste Aix // terre cuite rouge // de 10 à 12 // joints ciment // chercher 1 forme // Combiner avec 1,2 3) modules combinatoires // avec ciment // // 1 emaille // et dessine // c'est pour // les [illegible]

Autalgne Str Fraçoise Dr M [illegible]



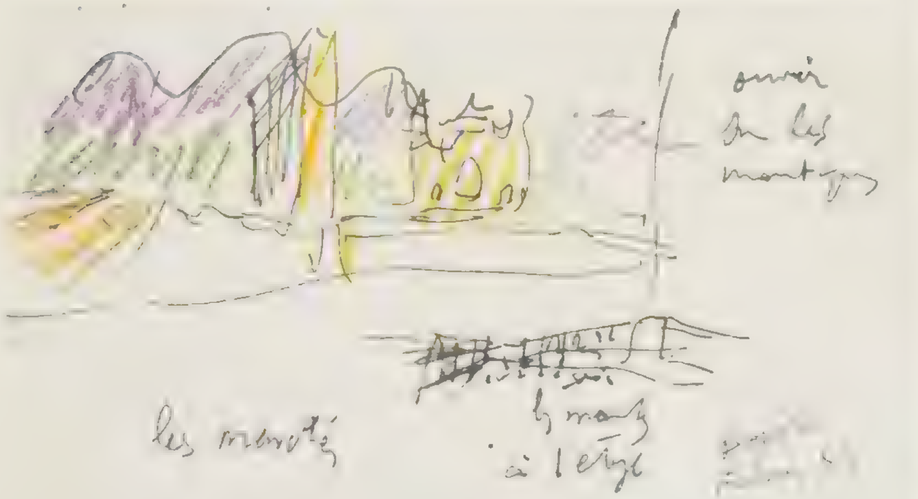
328
Blanc \ carré \ noye dans \ ciment ça fait peau // de serpent / grès blanc \ ciment

329
Cerisier



330
Constellation // Air-France // Arrivée New York // 23 janvier 49 // une couchette // fait une niche // adorable pour // causer à 2 // à l'orientale // On n'oserait // pas la bâtir dans une // maison

France // 23 ja



332
ouvrir // sur les // montagnes // les marchés // // les marchés // à l'étage // Bogota // février 49

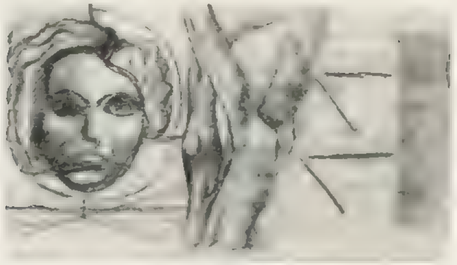
FRONTIERE CAPITALE
PESSAC 1931
ROTTERDAM 31
LE PIRMEY
ESBLY (Seine)

B
6

ESQUISSE

Zhertus - Blue Point du Jour

eau - Bassin - petit point / Frontière triangulaire



344
Pessac // 1931 Les habitants sont venus // mais après les années d'abandon // le visage des maisons est sale // très sale
Pessac // Biographie // romancée //
1 laboratoire de la // technique // 1 manomètre de l'esprit // 1 thermomètre de la province
les de Bordeis // 40 ans de retard !
Ce serait en Allemagne tout déjà serait au milieu des fleurs ici rien ou presque !
Et si vous voyiez le dedans, ce que ces intérieurs c'est beau et mignon et coquet ! (la Concierge parle du pavillon des rayons modernes c'est le coiffeur !!)

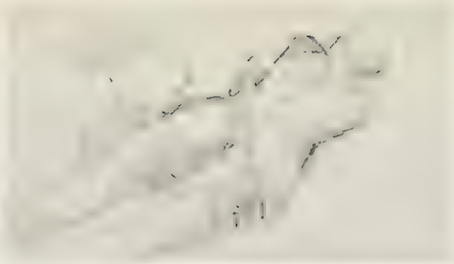
345
le mécano de Pessac // dans le blanc // très beau ! mais il fera des papiers peints
la Tarasconade // girondine !
Écrire Vrinat (l'ingénieur) // sa maison
Plongeon dans l'a nue réalité
le soir à la nuit lorsque // seuls les volumes apparaissent // les défauts ne se voient pas ! C'est l'ordre pureté une joie
(asphalteur (M. Pocques) est le seul qui // ait compris Son jardin // est magnifique Les autres // ils ont !
Coupe toute la futaie de chênes et châtaignes

346
Gabriel pas de pancartes // rapporter p. nom // de vie
demander Cheral photo de ! la petite gosse pour envoyer // à Mr Pons 34 rue // St Cricq Oloron Ste Marie Basses Pyrénées
Mme Yv. Charnay // envoyer 1 photo // côtés Frugès Pessac !
Mr Monpilier // le salaud du 14 !
Le Communiste (photo d'intérieur) // M. Franchant Av. (Corbu)

lee nat (écorce (ivoire (Coups (
de) hache) coupe très vif) gris rose
ombre brulée (pâle

noir + vert) + noirâtre + ocre d'or
+ (gris) + très noirâtre + ocre
d'or +) noirâtre) 20 rue Jacob
1931

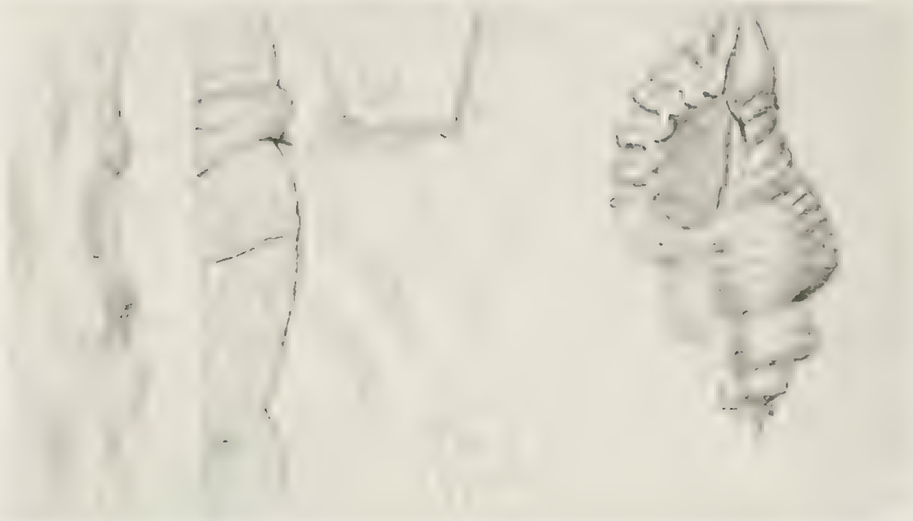
3.4.5
Création d'1 polder à époque Descartes : Canal + digue route pompe (III) + (II) diam 1.80 + drain



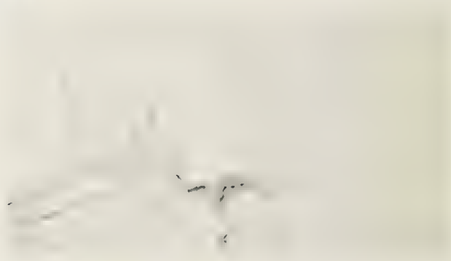
364
rouge + noir

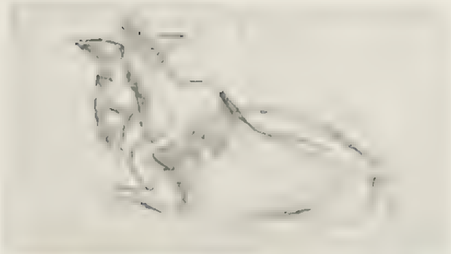
361
noir = traits ocre de ru ℓ traits sur fond noir ℓ blanc avec filets noirs fins ℓ traits noirs fins ℓ fond blanc ℓ ambiance très pâle - coeruleum ℓ strie par bleu ℓ cobalt avec ℓ carmin ℓ la vase = ombre nat ℓ + vert ℓ terre + jaune ru ℓ + Sienne nat

361
jaune ℓ noir ℓ et ℓ blanc

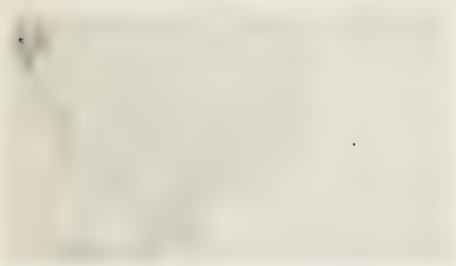


164
selon à de rouns dans le satin



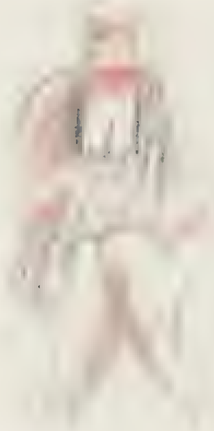


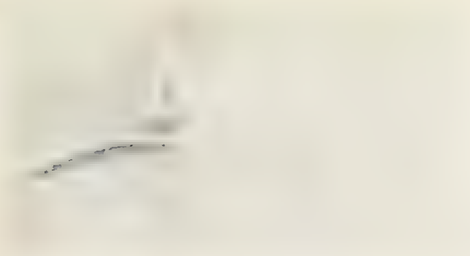
381

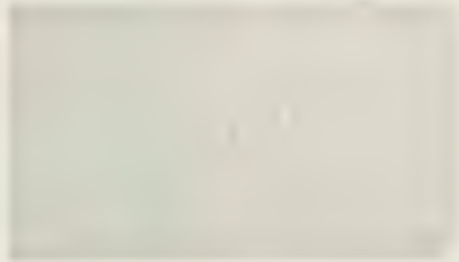


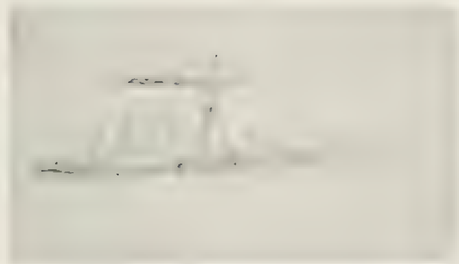
389
noir, brun violet 2 / ital nat

390
300 × 250 / Toulouse, Esbly 10 juil 1932 Toute la vie se déroule sous / le pilotis déjeuner 3 noir / pipote préparation

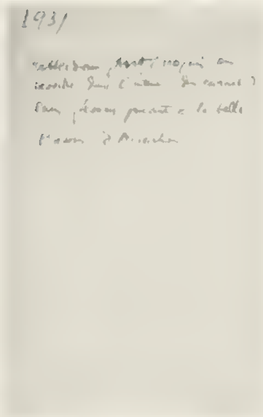




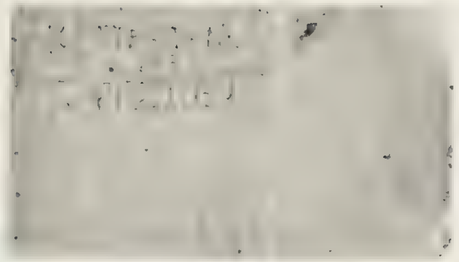




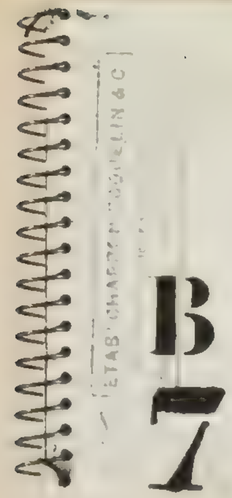
408
Perrault // Gourd Pontouvre // Tel :
Ani
Tele mardi // 9 heures // 15



410
1931
Rotterdam port (croquis en désordre ?
dans l'intérieur du carnet) ? — Paris
femmes jouant à la balle ? — Bassin



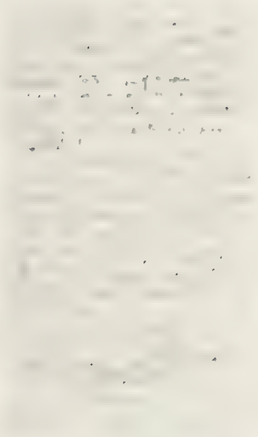
ROTTERDAM / 1931 / Le PIQUEY

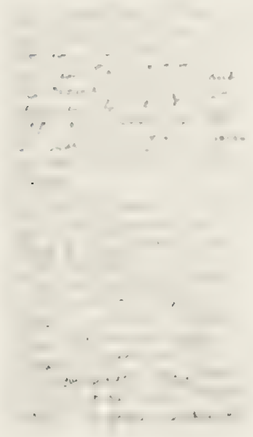


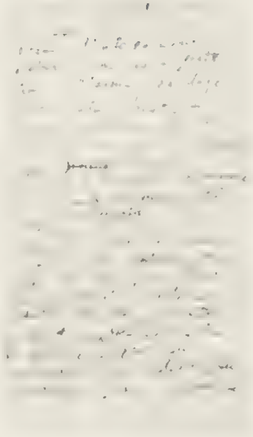
412
ESPAGNE / ROUTE / 31b / B7

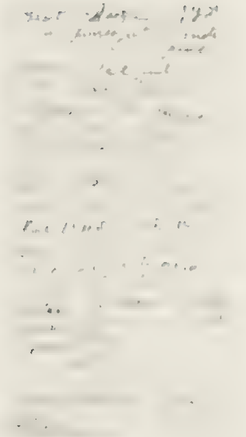
ESPAGNE
ROUTE
31b

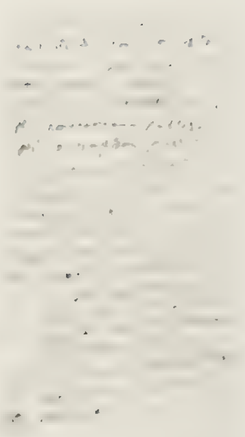
413
Voyage Espagne - Matin (Aquelle / [illegible] du Sud - août 1931) avec [illegible] dans la voiture - Voisin [illegible] des notes publiées dans l' [illegible] Paris - au [illegible] 1931











414
La Route entre Valence - Alicante ça donne l'impression de gens qui se re saisissent : ils remettent tout à neuf = fait de chaux avec encore le parfait maintien d'1 archi qui = un état de penser que la route n'a pas trouble
Si République veut. C'est préciser l'état d'esprit atent = non emploi de l'argent = non convoitise = sérénité = équilibre corporel travail repos dans économie des fertiles, salut de la destinée humaine = corps + cœur + administration instinctive de la beauté
Les maisons au milieu des Cultures sont chastes
Nature - homme - fonctionnement = + harmonie

Le travail de la terre méticuleux bichonné non pour gagner argent, mais par fonction normale
Le travail jusqu'à la nuit 9 heures en été, et de 9 à 12 h. sur le devant des portes, à causer, sans boire ni jouer avec toute la famille et par groupe
La route Primo = un grand événement espagnol Outil des temps modernes dans culture millénaire
Il n'est rien de plus éternel qu'une route = le vrai, le juste l'économe l'ingénieux Une route est une vérité
Quand cette route a un dessin majestueux le circuit national Quand elle a une forme contemporaine =

416
= le réceptacle juste de l'auto ou à 140 à l'heure, l'auto est aussi naturelle que le piéton Dans le chemin (9 m à ce pas), béton revêtu de porphyre bordures nettes et encadré virage impeccable Cela prend la valeur d'1 grande manœuvre d'un coup, la masse entière s'est solidarisée d'homme à homme, de village à village de région à région C'est le grand contact par relais au long d'un fleuve de civilisation République attention! Quelle civilisation ce serait un attentat contre la destinée, si tout cela conduisait à la mésaventure nordique Non, l'expérience

417
a été faite USA Allemagne Que les Latins jouent leur destin clarté
Cette route Primo, a peut être été un prétexte en baudruche pour tomber le tribun C'est elle qui a peut être permis [illegible] (Valence). On ne peut penser qu'au plan quinquennal Commandement, Unité peuple entier et pour le peuple vraiment un luxe inouï (et cher) mais pour le peuple lui-même C'est une grande formule

418
les ânes, les mules innombrables Standard folklore séculaire, tout sur la route = le paysan, le riverain Puis l'alimentation par les camions
Alors la route est bordée entouré de soins haies de Cypres, haies de buis même taille sur dessins (plastre + boule de verdure) On y plante des [illegible]
les orangers de Valence, des mûriers les caroubiers, Partout les olivers L'horizon la sierra
L'usager entretient et ne détruit pas Partout on se croit dans un parc de millionnaire étonnant qui disposerait du paysage entier

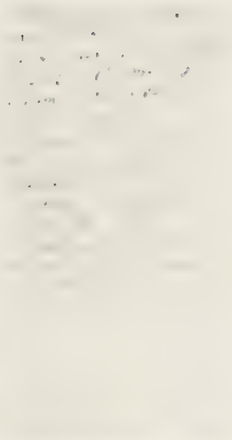
419
Beauté plastique ([Beauté] paysagiste) d'1 grde (route) pure = opulence élégante d'1 double visage vitalisation du paysage millénaire par la route moderne
En 1930, je n'avais rien compris à la route Route d'épate, route des touristes internationaux? Elle n'était pas terminée
Aujourd'hui elle est habitée, parcourue, employée Elle est espagnole un outil formidable
Justice?
Valence Alicante 11 Août (1931) intercaler (les stations) route du port de Valence 1930

420
N.B. je vais poser une question vraiment solennelle, y a-t-il, dans le gouvernement espagnol un homme qui comprenne la portée qui ait assez de force et assez de virulence ou de persuasion pour y ajouter par une décision énergique plus que cela par un jeu de décret Plus que cela par la rédaction la publication et le décret d'une doctrine de vie ni contemporaine ni républicaine ni socialiste ni bolchevique mais humaine seulement Cette question quel est le rôle [illegible] dans des petites villes ou villages espagnols à l'intérieur [illegible]

421
[illegible] la pâte de verre et la [illegible] sont les poisons vipères [illegible] et suspects connus des fournisseurs publics des corrupteur publics
électricité [illegible] attention les des tructeurs d'un peuple qui est aujourd'hui dans le monde dans un état unique de sublime [illegible]
côte méditerranéenne Barcelone Tarragone Valence Alicante Murcie Almeria Malaga
[illegible]
[illegible] du gt espagnol

422
L Espagne a fait sa route son autostrade Printemps d'1 peuple après 1 hiver fécond (puisqu'il a permis de dormir pendant la rafale machiniste) C'est 1 geste un signe, une action

Nous autres nous avons nos réseaux d'automobiles excellents nombreux efficaces faits par Colbert et Napoleon Voilà En ville et de Paris à Marseille Strasbourg ou Bordeaux, C est Louis XIV ou Napoleon qui ont fait le travail Nos routes qui sont magnifiques (Jouvenel: bombées, dérapant trop



423
étroites, sont rongées sur les bords en décomposition! Seul demeure le tracé étonnant de ces hoîtes d'autrefois véritables Romains

Nous sommes farcis de faiture Louis XIV Napoléon Et les bords qui sont tout rongés de mites

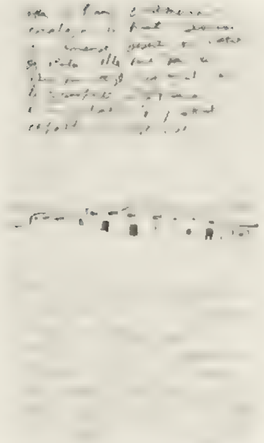
Toute notre situation est dans ce fait Louis XIV Napoleon!!

424
Je ne connais pas de plus beau pays, vieux de 2000 ans et vivant le grand aujourd'hui C'est la pureté la noblesse, la chastete Chasteté aujourd'hui où tout est intact et vit, vrai et frais comme une jeune fille Voici où en sont les "vieux pays" Oh vous intellectuels des villes qui oubliez dans vos verdicts qu après l'hiver tout recommence

Espagne César · // Charles Quint

425
un historien généreux trouverait au long de la route d'Espagne, la matière totale de la société prémachiniste coutumes et institutions à l état de pureté et en pleine floraison

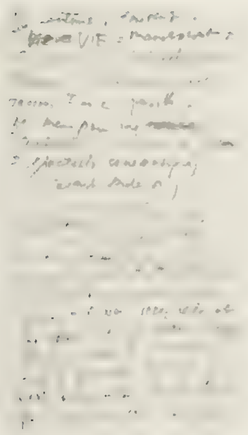
C est mieux que les Glozel



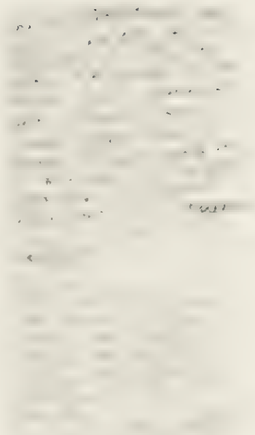
426
dans la plaine d'Almería–Malaga, la Route colonise un immense désert, on bâtit des venta Elles sont dans le plus pur style régional, car les transports interdisent l'importation des produits capables d'académiser

Une fois de plus, tout est circulation régime de pente des eaux, estuaire vers la mer, on s'étale de gauche et de droite, jusqu'à l'éperon qui sépare la ligne des eaux Alors culture, régime architecture

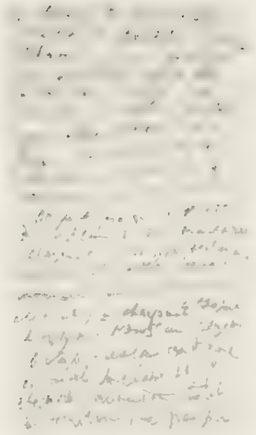
427
la mer // près de Motril // 13 Août // 1931



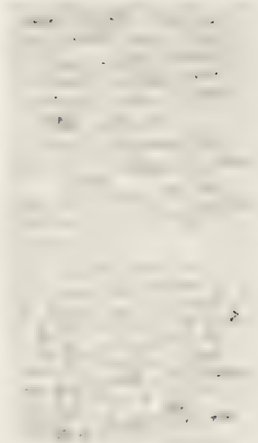
428
coutumes, suivent
VIE = mouvement à circulation = "rapidite efficacite economie" Un arbre avec racines, tronc feuille de même pour une architecture = circulation yeux = spectacle cinematique) (avant [illegible])
Que Velasquez, ni Murillo ni etc n'aient rien vu de la couleur espagnole Ce sont des culs des Académiques
Picasso est le premier après Goya a avoir vecu cela et de cela Pres d'Almeria (direction Malaga) c'est le 1er Cubisme avec ses prismes et tous les secrets de sa couleur Ou se plaint que le cubisme soit desespere



429
ment intellectualise Mais non! C'est plein de la sensualite de la terre, des choses et des spectacles C'est racine, race, passionnement senti C'est vrai exact (rapports) Mais l'esprit a travaille invente et compose
Ses premiers buveurs et filles periode bleue, çà ne pouvait être autrement, que ce denuement Encore a-t'il fallu qu'il le decouvre
Il y a eu la "civilisation du charbon" l'affreuse, celle qui doit passer qui va passer Apres tout sera mieux Il y a dans l'Affaire du Charbon quelque chose de laid
Ceuta ou on retouve des tas de charbon à quai



430
le chemin de fer (civilisation du Charbon) a precipité l'économie urbaine, une formation par concentration dans les villes à distance d'etape 50 Km 100 Km = rupture brutale avec etape cheval = 4 a 8 Km La civilisation des Villes Chemin de fer = un arrachement a la nature
On peut prévoir decadence du Chemin de fer (marchandises - chargement, transport, dechargement livraison) et nouveau réseau automobile (essence, mazout ou électricité) = chargement transport livraison Nouveau régime d'etape = réseau cardiaque de totale souplesse et effectivité, alimentation totale du territoire, non pas par



[illegible] = retour à la terre possible nature, organisee coeur artere, arterioles
Et si 1 sagesse de vie = moins consommer donc moins produire et toutes les consequences d'ordre spirituel et equilibre
Le chemin de fer a pu transporter les produits de la première civilisation machiniste lourde et grosse quantite*
Le Camion reprend des marchandises plus légeres
* = la petite ville bourgeoise de province et la vie de province = ses objets, son rituel

432
Maroc espagnol // police // Tanger // jardins // tres vaste // Tetouan //
un croisement de route vraiment // moderne
Les signalisations = mises a juste hauteur des phares lettres grosses = bornes dans paysages (songer a signalisation Suisse!!!

433

434
Sud / arbres // arbres // autostrade // piste des // indigenes // a l'ombre // des arbres // bled
Classement des vitesses / Rabat Casa

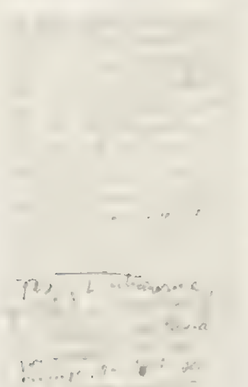
136
La France est au Maroc Je ne dis pas la France appartient au Maroc
Mais on trouve la France au Maroc
C'est au Maroc qu aujourd hui on trouve la France
Bel clair buts limpides et loyaux, amitié et Commandement

Le marechal n'a pas pu être Romain
Les temps n etaient pas encore la = 1911 1920 Pour être Romain il faut que Rome soit Or Rome n était pas à Paris Paris

137
est à une fin d'hiver Tout semble y dormir La ville est pleine de feuilles mortes et de rameaux secs Vienne un nouveau printemps et que Paris se reveille, se nettoie se secoue agisse Destin de l'Occident! Nos rameaux de bois sec ne peuvent meme pas en avoir la notion membre perclus, yeux aveugles le destin de l'Occident agir composer créer la vie moderne Pas celle des Americains ni celle des Germaniques
Le marechal a

138
conquis par le charme et la droiture
Ce marechal On a dit autrefois le Connétable

Si on pouvait éviter de s'enfoncer dans l'industrie = erreur fatale Mais cultiver la terre avec électricite frigo domestiques, air exact
Ici il faut du jugement

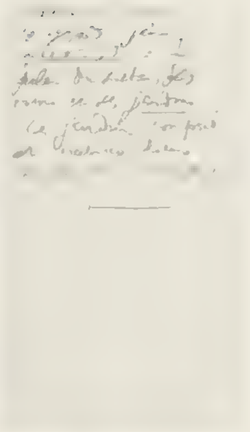


140
A Marrakech le marechal en 1911 1 [illegible] dans ses tours une pre [illegible] disant que des objets dans le [illegible] [illegible] sauver la vie Objets am[illegible] sans danger pas avec peur
D autres seraient venus a [illegible] avec l escadrille pour effrayer et [illegible] effarer et terroriser

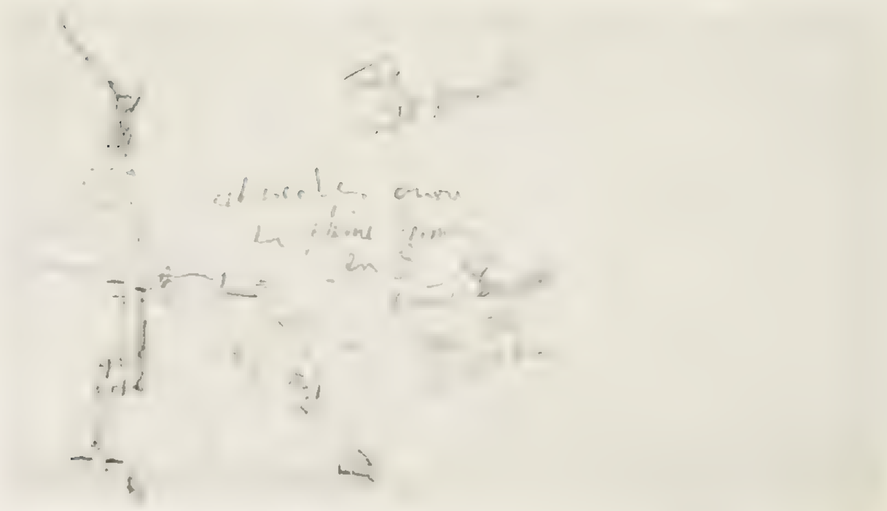
142 L artillerie de Pétain est tout [illegible] fusion La Medina est tassée [illegible] [illegible] effacée rapide On sent des portes instantanément
C est la splendeur de la nature [illegible] terre

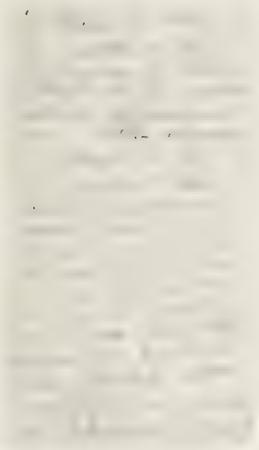
..
element c est le grand jeu architectural
= le palais du sultan, ses cours et ses

Les jardins composes et naturels,
lieux des sens et de l esprit

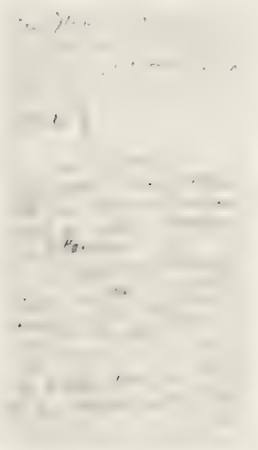


442
Fez // ville nouvelle
Cet escalier ouvre // en pleine lumière (
en B // Coffie Guiette // mais tres //
[sombre]





..
Les échanges au long d'1 parallèle ne
sont que concurrence, lutte struggle for
life industrialisme mecanisme perfec
variete, evolution harmonique Il s'agit
de produits determines par l'incidence
du soleil = chaque fois une harmonie
entiere cause-effet = Alimentation de
l'esprit richesse spirituelle, unite
mathematique = Sensualite et philoso-
phie (Ct Lafarge

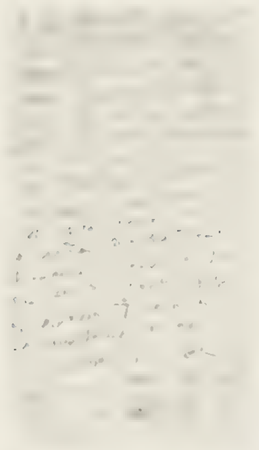


..
qui descend le méridien de Paris sur
Marseille Alger Gardhaia et l estuaire du
Niger = ligne des avions)

Laghouat pour gouverner et agir, com-
mander, imposer griser et rejouir tam-
bours et clairons

La retraite militaire a 20 h, autour de
la ville devant l'hôtel Saharien ou dine
le capitaine

La France a gagné les peuples avec
son clairon et son tambour = l'ordre



44
le plus formel, ferme incisif dessine
exprime formule on ne songe même
pas à discuter Non On est au contraire
saisi soulevé, empoigné par la joie les
sens tendus conduits

L appareil militaire est certainement
une Conception parfaitement humaine
Ceux qui ont mis cela au point sont les
meneurs d'hommes, Ils aboutissent, on
obeit, on consent, on est joyeux, guide
commande Il y a un tas de

..
Cons parmi les militaires mais ne con
fondons pas! Ce serait une erreur grave
que d oublier les côtés affirmatifs du
militaire tambours clairons couleurs
et alignement hierarchique des co-
lonnes etc

Le bonheur humain n est jamais dans
le relachement

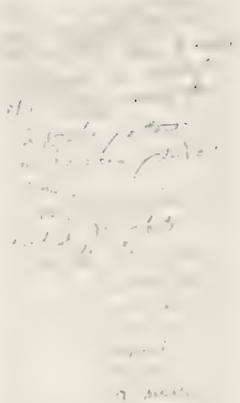
Il s épanouit à la suite des garde à
vous fixe

Au garde à vous fixe se cristalise
pour un instant un état d ordre hierar
chique donc une machine d action

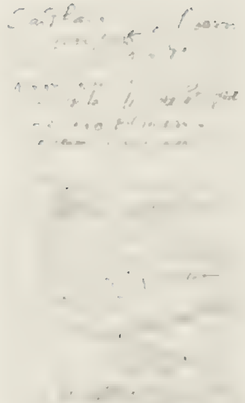
Corollaire pour réaliser le plan Voisin
il faudrait de temps à autre un depice
ment

442
de bandelettes, tambours et clairons humains. Au moment où l'on dynamite un quartier, un delire.
Et quand la dernière poutrelle d'un gratte-Ciel est posée. Et dans la nuit des sirènes des crapouillots, des fusées.
Oui, aussi bête que cela : 1 date = 1 cérémonie.
Une formalité jubilatoire.

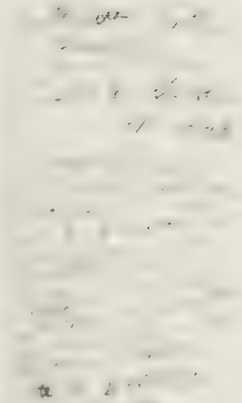
446
Laghoual! Que fais tu? Rien. Tu ne travailles pas? Non, il n'y a pas de travail. Alors tu ne manges pas? Euh?
Et mat d'abord. Le soleil permet tout. "En été je couche toujours dehors". Et pas de consommation, de quoi manger + du thé + café. (Moutons et chèvres dans pied, thé et café = non industriel, il y a le sucre! Et on ne travaille pas parce qu'il n'y a pas de consommation.
C'est du système, trouver, définir des consommations.



444
qui ne nécessitent pas de fabrication industrielle. Eux, l'esprit le sport, la conversation etc. l'étude. Sans consommation.
Les Arabes portent un burnous pendant 10 ans.
Nous sommes fiers et civilisés de porter 6 complets par année // = consommation // = fabrication // = industrie // = travail // = (taylorisme) // = commerce // = concurrence // = stérilité des efforts.

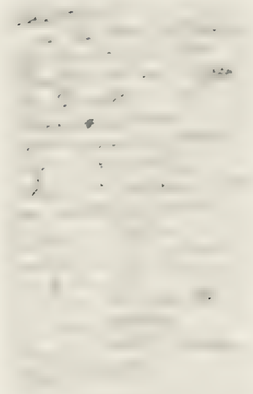


450
Gardhaia // 3500 puits à l'oasis de 30 à 80 m de profondeur et même 140 m! voilà le boulot fait 95 000 palmiers à [illegible]
L'oasis répond : demander 1 plan cadastral d'1 fragment à Koulla Salah (Khodja) Secrétaire du caïd de Ghardaia M'Zab

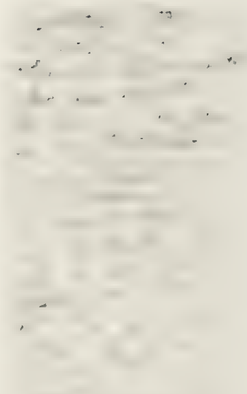


Ballalou Yahia chevalier de la légion d'honneur Caïd de Ghardaia M'Zab
L'oasis répond : je limiterai tous mes travaux à ceux qui du dénuement me font passer à la splendeur, de la douleur au bien être. Souffrance de la terreur à la quiétude du vide au plein - du désert à l'oasis à la Béatitude et rien de plus.

Percer les 3000 puits et chaque jour j'attachai un âne par puit et un homme pour élever l'eau. L'eau tombe dans un bassin qui commande le régime des canivaux. Tout l'oasis est irrigué : dattiers muscadés, abricots, pêchers, citronniers, orangers.
L'ombre est sous toute l'oasis : la fraîcheur, le glouglou des eaux qui vont à leur destination dans les canivaux en saillie dessinant toute la topographie, la géographie et le



Les rues sont entièrement fermées de murs de 1m 80, elles sont larges de 2 mètres. Les maisons sont entièrement fermées sur la ruelle. Mais, au dedans : C'est un ouvrage entier parfait efficace éminement fonctionnel à échelle humaine.
C'est tout : fermer, fraîcheur, (intimité) fruits, verdure, arabesques et architecture.
L'oasis est un gigantesque travail



collectif, dont le tracé et la décision étaient savants. Une fois exécuté au cours des ans on l'entretient.
C'est tout.
L'oasis des mozabites est le paradis, les rues des arabes du désert sont une tentation.
Il y a par contre la vie simple, les [illegible]

La divergence

Tout travail était motivé par une nécessité immédiate de consommation. On consommait soi-même (ou du moins, c'était consommé sur place) des produits tous alignés sans rupture, sur la même ligne, depuis la matière brute au produit fini.

Les doigts, la main, la pensée collaboraient à la fabrication. Il y avait solidarité de chaque étage de fabrication, donnant donnant.

L'argent en tant que but ne s'introduisait pas dans le phénomène et pas du tout dans la pensée des gens.

Avec les transports on a travaillé non plus pour coordonner mais pour gagner de l'argent qui permettrait à son tour de consommer à son Choix. Ici Consommation fatale, régionale s'efface.

D'un coup, s'élève l'édifice formidable des Consommations artificielles.

457

Il ne s'agit plus de "vivre" seulement mais de "jouir". C'est ici que s'instaure la catastrophe humaine! la qualité de la jouissance, vanité ! orgueil !/ jalousie ! envie !/ imitation ! toutes les propulsions négatives.

Avec de tels leviers gagner de l'argent devient une manie, un acte maniaque automatique dépourvu de saines relations de cause à effet. Gagner de l'argent, n'importe

de la vie, une éthique dirigée autrement dirigée ou? On nous a conduits à la Catastrophe.

Il faut désormais assigner des buts humains à cette fonction périlleuse gagner de l'argent.

Plus on retourne la question, plus on mesure qu'il s'agit d'1 problème de conscience. Le

monde moderne ayant perdu le contact ou le souvenir de ses conditions profondes, accueillerait la prédication d'un Jésus nouveau énergique simple et humain.

A Ghardaïa plein désert saharien, on a une "tomate" (anis + grenadine) à la glace à volonté pour 1 fr = 20 centimes d'avant guerre et 1 bouteille de bière Champigneulle de Nancy avec glace, pour 5 F = moins cher qu'à Paris!

à Ghardaïa c'est boire le paradis!

Or cela représente toute l'industrie des transports: Chemin de fer, paquebots, camions automobiles. L'essence même de la vie machiniste.

Et la dé-régionalisation des goûts, des nourritures et des coutumes.

Le thé à la menthe arabe est aussi un paradis au pays de la soif.

Mais je n'ai pas envie de renoncer au miracle de ma bière nancéienne à la glace!

Déjà nous voici en plein conflit!

Le goût des nouvelles jouissances.

Le désert, les villes des Oasis.

Il est normal que le quincaillier fasse des affaires, il est facile de remplacer le pot de terre par le pot de fer. S'il n'y avait que cela! Mais voici le cinéma au désert. "Bas les masques" ou "le secret de Jeanne" on leur apporte des lors, la "manière de s'en servir". Seuls ils auraient pu trouver la place au pot de fer!

Autre chose: le gramo

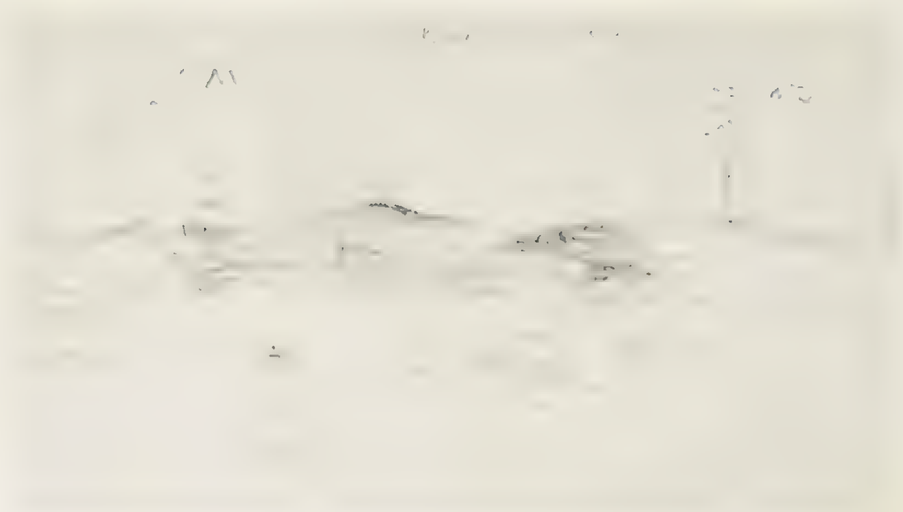
362

au café: des MM. les fils techniques de France) réclament "pas ma combine". Mais la demoiselle de la perception fait tourner un tango argentin. Le tango est une des plus pures mais les enfants n'aiment pas le classique. Voyez alors ce berger (quelque du bled, 20 ans, âge à 8 m du Gramo) et du comportement bouleversé.

Heure des races latines "pour l'usage".

463
Palais gt // obelisque // Bord de mer // Kasba // Vue depuis le pont du bateau Transat

464
Laisser cette vue libre // P gt // musée citadelle // bien // Aletti // moche // à // arranger // voir // derrière // ici // gare // d'autobus // place



465
A // gare autobus // port // eau // Voir comment on pourrait // éviter que // les bureaux ne // Coupent // la vue M N // (suite)

46?

Discipline librement [illegible]
Sur le G° Chanzy

Tout le bateau est joyeux Chacun est tranquille assuré personne ne proteste ni n'élève la voix

Pourtant nous sommes tous en II et III classe Contraints à des restrictions Mais ces restrictions permettent au bateau de marcher et par conséquent à nous de traverser la Méditerranée Restriction de place Nous sommes parqués par catégorie Repas à la Caserne (tout le monde est égal pour [illegible]

46?

dans ma cabine à 4 (Chacun s'[illegible] [illegible]

Des fonctions compliquées et d'[illegible] s'exécutent dans cet espace minime le bateau au milieu de la mer marine hôtelerie? mécanique 1000 personnes vivant dans un coté à côté se[illegible] est admirablement servi, luxueusement par rapport à la vie quotidienne (classes moyennes)

Parce que l'espace est si restreint chacun a admis des classements Contre lesquels il protesterait au parlement sur terre Des horaires un service en commun etc discipline impraticable mais souriante Discipline librement consentie

46?

Faites un programme (comme celui de traverser la mer) présentez-le aux pro[illegible] [illegible]

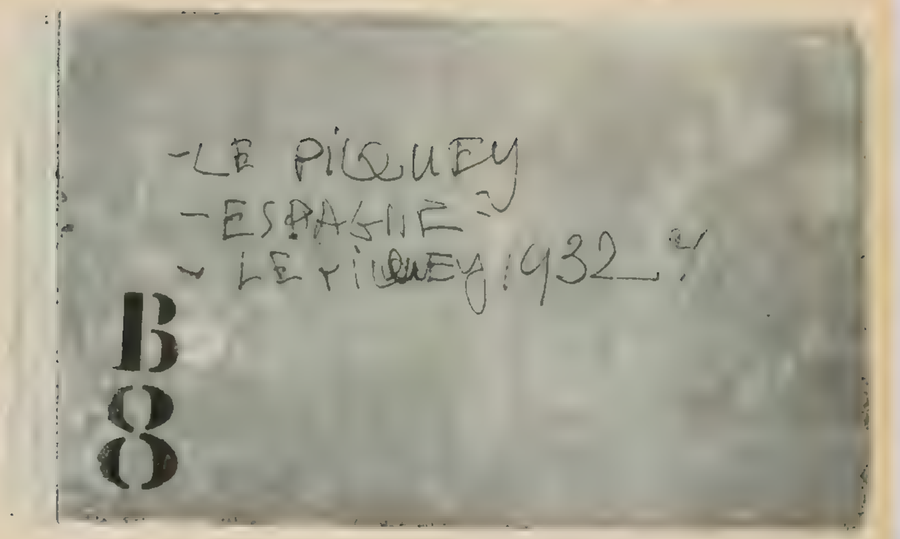
Faites les accepter et le but étant devant les yeux de chacun ordre cohésion action confiance force deviennent conséquence fatale et féconde d'une discipline librement consentie

(par voyage II classe, parce que le retour du désert convient mal aux conversations avec des passagers connus allant prendre leurs eaux à Vichy)

46?

Benka Ben Ahmed mécanicien ?
Labonia ? rue de Kassa 4 r ? Rabat ?
Gueibi ? A Fez le guide Benada ? Porte Bougelo ab ? Fez
Alger Poste restante ? Rotval ? Peyrou ton ? Brunel ? Rey ? Lopez

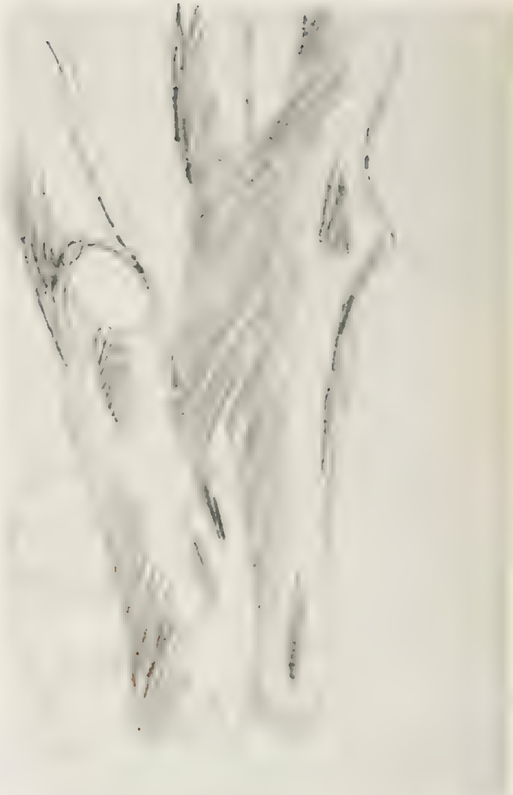
47?
— LE PIQUEY ? — ESPAGNE ? —
LE PIQUEY 1932 ?
4?



472
V R ' Chap 1 liberte ' egalite) fra
ternite ROUSSE (1750 . Puis
R F effort social (mais l'epopee)
machiniste au travers ( ) ecriture
ruines ' et martyrs . Mais moyens
de salut . a disposition) volonte ?
desir ? Fraternite ?? ' Hum ! la ' est
le detecteur la mise en marche

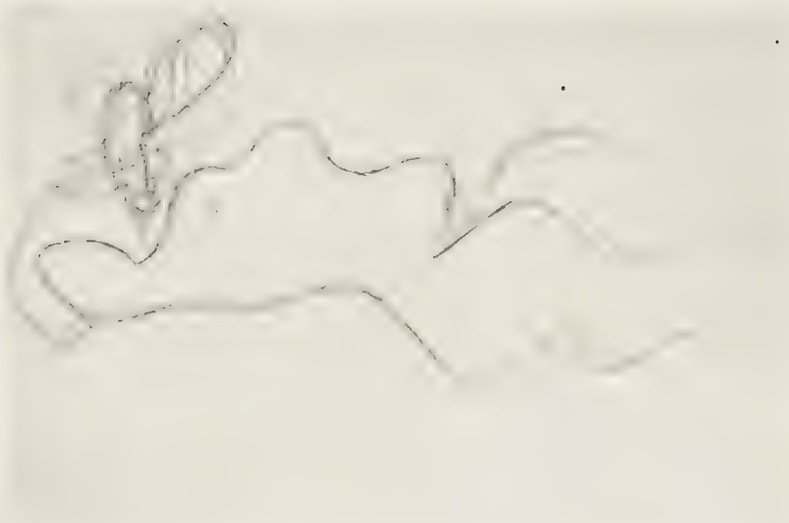
473
+ decrire visite maire Alger) gendre
Pierrefeu ' Paris se reconstruesit
sans plan) (Marais)) Bonnier '
gratte-ciel) Moscou gratte-ciel
capital) Theme et occasion 1937)
notre projet

.
ab) 3 . Malvy ! Buisson . Bautac .
a) EG . Edies Bonnier a son
chauffeur Vaillat dit que tout va
bien ! Frat . Pierrefeu gendre Ban-
que C) la liberte) des banlieues)
ab a) eg b) Frat . C) L'argent (
ne veut) pas) d) fraternite)

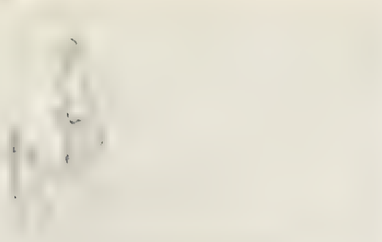


[illegible]
Bordeaux ×14 ; Biarritz [illegible] ; San Sebastien ×3 ; [illegible] ; C ×12 ; Burgos ; Saint [illegible] ; C ; Avila ×1 ; [illegible] ; Paris.

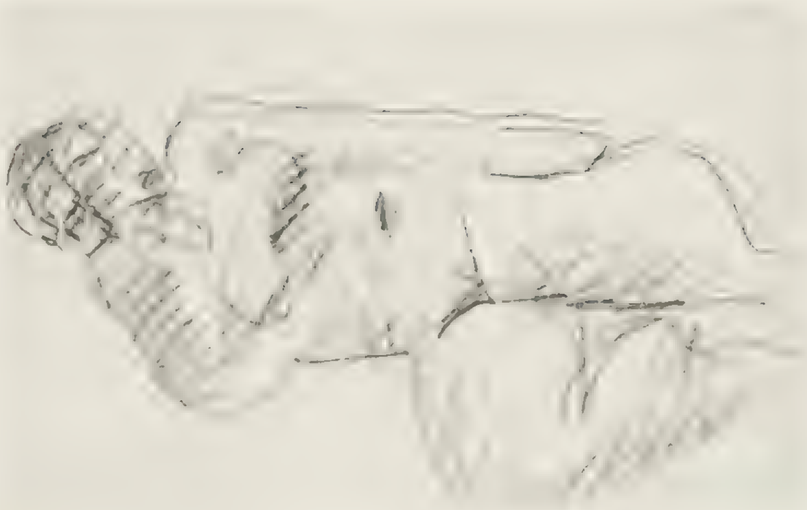
45v
Madrid ×10 ; La Paloma ×9 ; C ; Cordoba ×8 ; Sevilla Simon ×7 ; Pueblo ; Antiquera Baza ; C ; Sierre ; Grenade ×16 ; Murcia ; Elche ; Alicante ×5 ; C ; Valence ×4 ; de Tarragone ; Sitges ×3 ; Barcelone ; Collioure 2



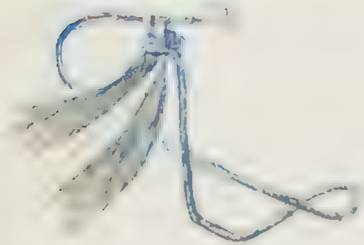
432
Equateur / Equat / P / & / P

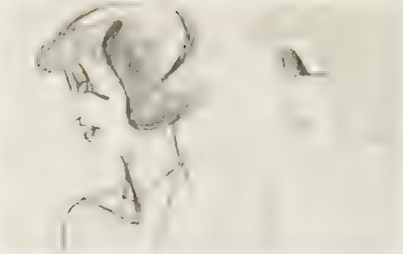


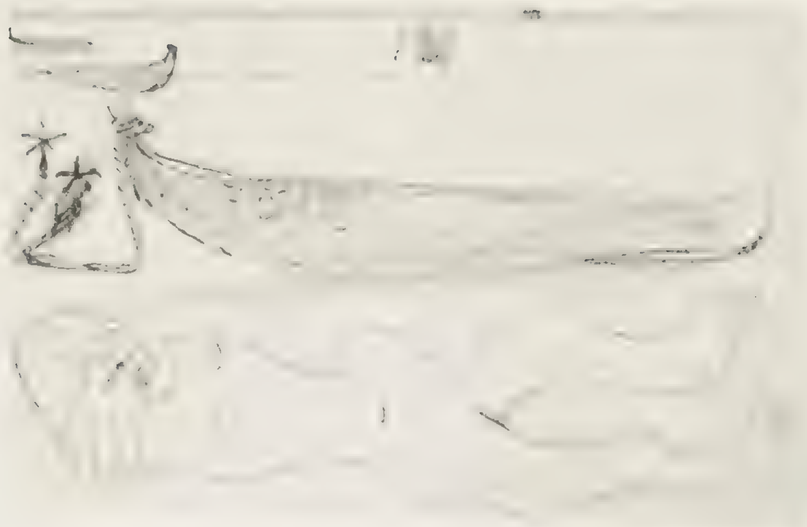
Jar
Lampe / Lied

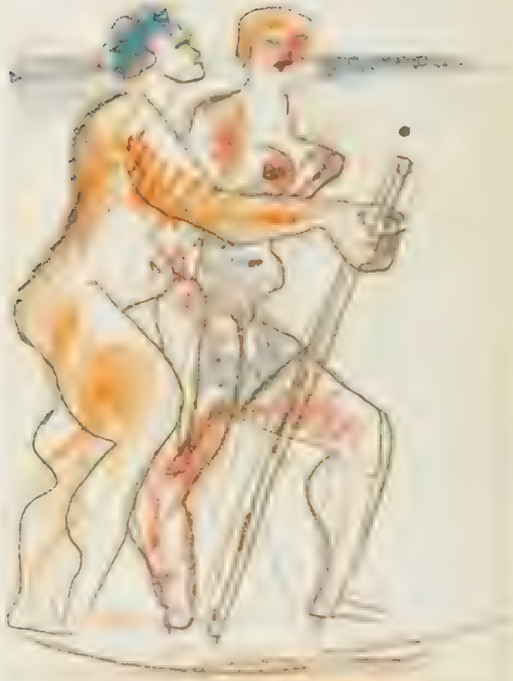


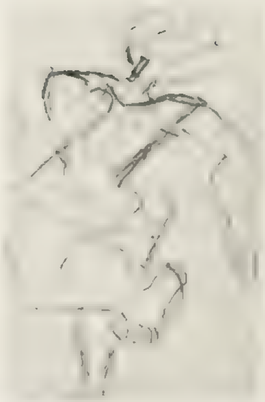
502
bleu pale / sur fond vert vase
filguieri / ou brun van Dyck / ilton
neaux









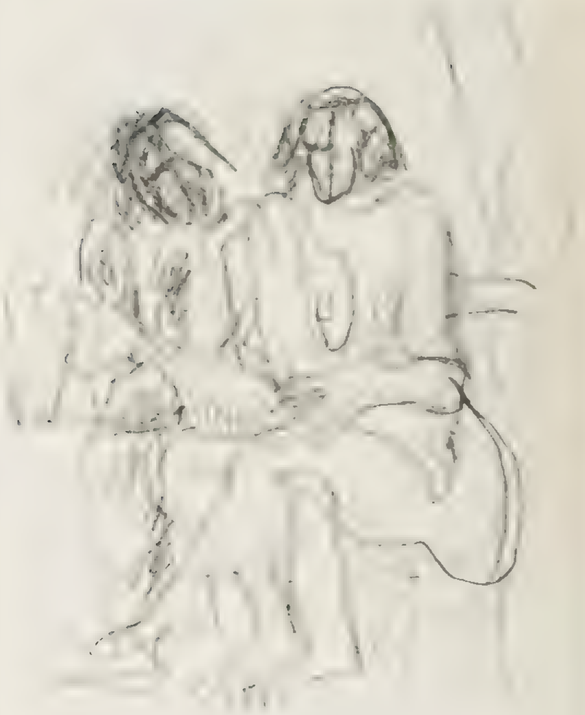


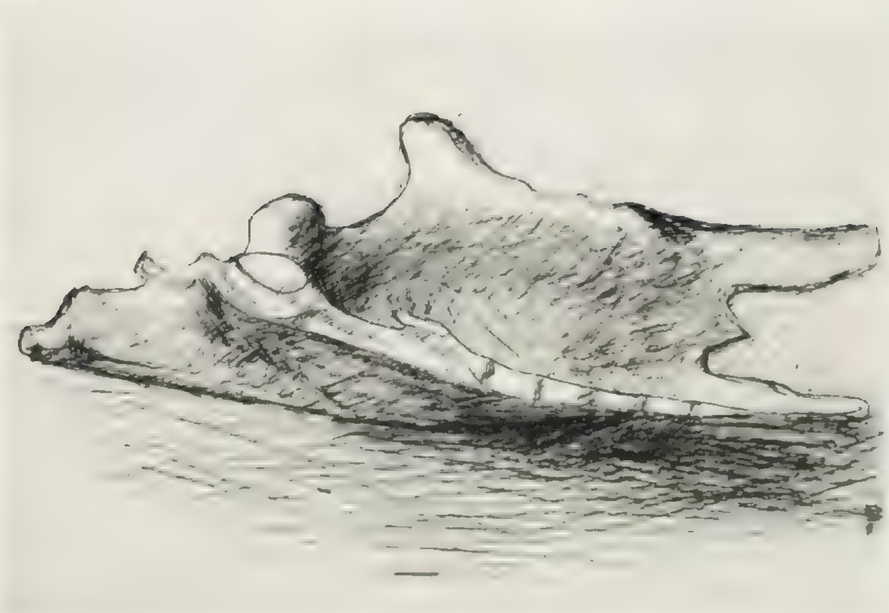
524
24 mn ; 18 me ; 6 me ; 12 mb

527
sable lumineux clair ; Terre jaune ; Stratenu ; blanc ; noir brillant)

533
ocre ru / ocre pale / [mer]

B9





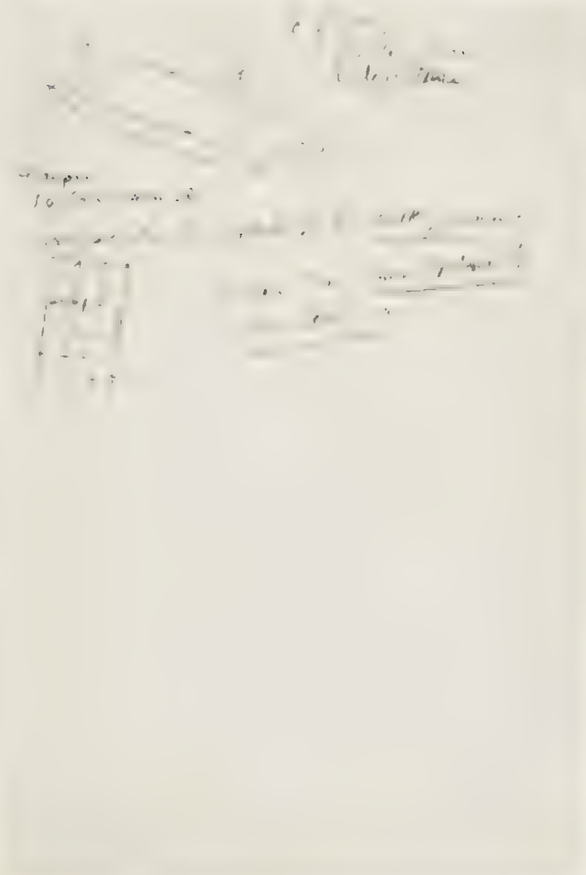
[illegible]
Il est vase au eau il y a [illegible]
vert poissons, de belle géométrie avin
ces [illegible] à vase

[illegible]
cadmium // vert pomper // cadmium // moyen // vase // verdâtre // graffiti // étince-lant // noir // blanc // vermillon chinois

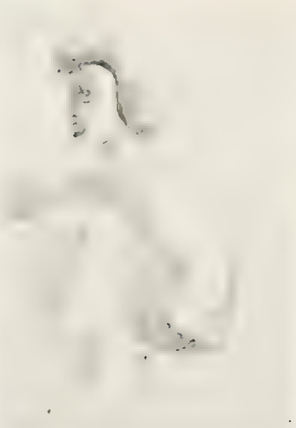
Eg
cute cute rose vif

586
rose / bleu // gris rose /repli // mauve // ocre // de ' ru // gris bleu // rose saumon // grise vase (vert) // blanc // outre mer clair pur // gris bleu // blanc

587
3 / 8 // Le Piquey // 1 ponton pour // villégiature // François // Ponton normal // Composer sur le module de la natte japonaise
[illegible] : "Un homme debout, le // bras [illegible]



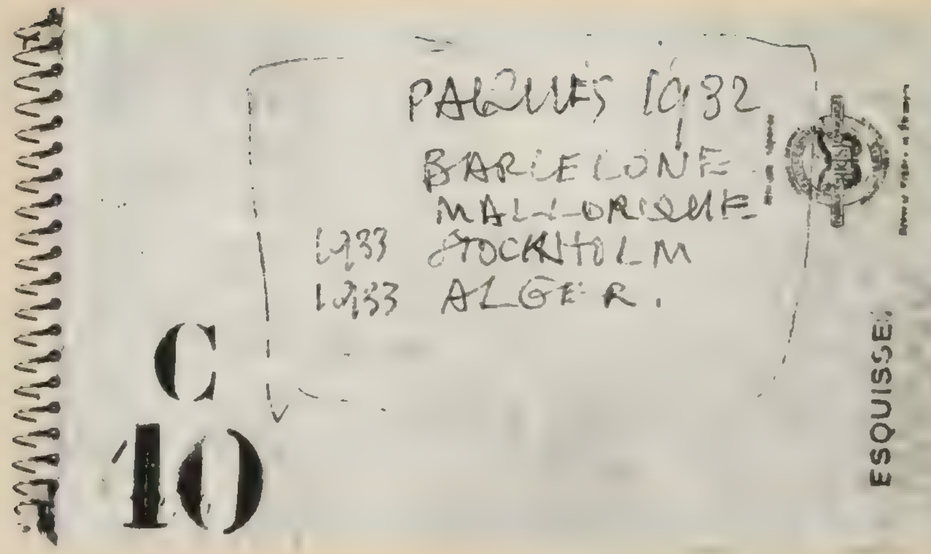
588
220 // tuiles romaines // portique beau // haut 4,50 // hauteur // humaine // = hauteur // Le Jaquey-Four r 5m



591

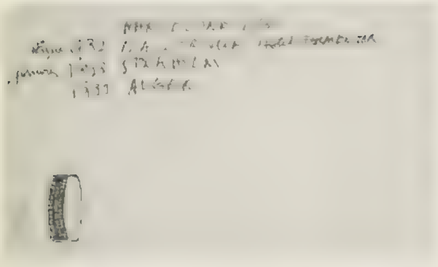
592

597
Blanc rose // bleu // clair // blanc // bleu // foncé // rouge / bleu // moyen


PALMES 1932
BARCELONE
MALLORQUE
1933 STOCKHOLM
1933 ALGER.
C
40
ESQUISSE

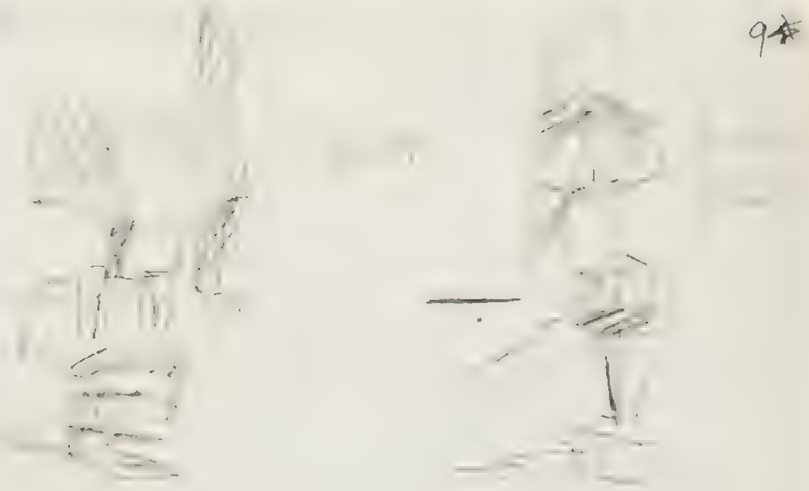
1932 // Pâques 1932
Hôtel FORMENTOR //
1933 / STOCKHOLM // 1933 /

605



606
La Tour du port // les feux de la jetee

607
Mallorque // Maison privée (Seigneuriale // entrée des salons // 275 // 150 //
1 porte d'1 seul tenant // s'ouvrant
d'une fois // C'est digne !

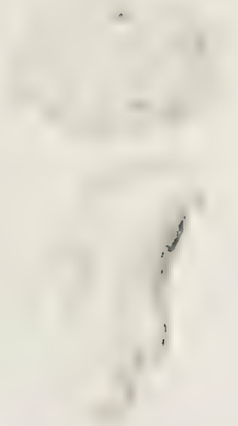


11.6

609
la porte // se loge // ds un battement // et la marche // fait // double // arc de cercle

13.7

610
ombre // nat // très claire // avec 1 peu // de terre verte // ombre brûlée moyenne // avec éclats // oranges pales // plus clair



15

nat vert, nat + rouge + jaunes et brun. pierre brûlée Salomie. Le satre ombre nat très claire av. 1 peu terre vette. ou seul. terre verte. très clair

17

612
nouvel hôtel // ou // Services + Communs // actuel // défaut. Séparation des receptions Hotel

613
Tous rose, tous satisfait. Brun, vert, bleu

614

615

616
gramo. "you like..." musique scandée, en mineur, la nostalgie des choses qu'on n'aura jamais. Le Hai si [illegible] des Baléares. Printemps de Pâques, par les baies ouvertes, le golfe petit entouré de monts modules en dos de dromadaire. On croirait Santos du Brésil, l'estuaire. Au fait, ça va de soi, c'est un nègre qui chante. Un ancien esclave nègre avec un coeur en or... il chante sous les tropiques et au lieu [illegible]

Sous les poils touffus de la forêt vierge, il pense à ce qu'il n'aura jamais, sa hutte d'Afrique, qui n'est pas mieux, avec des fétiches, des tabous et des sorciers sanguinaires. Je

617
Anglais, Américains, français, Espagnols sous l'oeil scrupuleux et soucieux du gérant suisse qui exprime la l'honnêteté.

Tout le monde est venu pour [illegible] des dames françaises jeunes qui ont choisi les disques. Et elles babillent, ça les amuse cette musique. C'est bien plus grave... ça les chatouille. Est-il décent d'être chatouillé ? Oh sous le masque du Palace et dans la virginité de la nature de Pâques ? Les produits d'une première ère machiniste en sont arrivés

618
à leur sexe. C'est la chanson du sexe caché, prohibé, interdit. C'est la grande souffrance du monde... la sexualité a été domptée (2000 ans d'ère chrétienne curés et pasteurs... civilisation). On retombe à zéro... la nature... clame avec le nègre impiété. Suppléé, désire, aspire... homme-femme. Origine profonde des mondes... complétude. Trait-bilan.

« Tous ces palaces me font sup[illegible] [illegible] de la route avec... les vieux pédalos ouverts de poussière. Au moins... [illegible] [illegible]

femmes ensemble, comme [illegible]
l'être le Chant du nègre nous bouleversera Tout ça n'est qu'une attente
Occupez vous o sociologue occupes [illegible]

25

620
Sur le disque "la nuit est faite pour [illegible]

Et ça finit sur un point d'orgue de re- [illegible]

Fermentor Pâques 1932 ℞ La Paloma par Paul Whiteman ℣ Odeon

Le nid se remplit , couples mâle attache à sa femelle Attaché par quoi ? Sous l'OEIL du contrat social On a arrangé ça depuis longtemps Ça se fait une fois dans la vie au mariage le disque cette fois c'est Tannhauser — [illegible]
une brute forte qui s'attachait à des [illegible]

Aux chants nègres elle fermait les yeux la tête deversée C'est elle qui a installé Wagner sur le gramo ça la re- [illegible]

sent se croisent ne se heurtent jamais les destins ne se jouent pas La police a installé partout le servo frein [illegible]

623
d'ailleurs le bol alimentaire doit avoir passé L'appel des sucs gastriques a cessé La cuisine est bonne et digeste La bête s'eclipse Le soleil luit La baie cesse d'être un estuaire [illegible] Tropiques
Le démon d'après déjeuner s'est assoupi Et voila
à joindre le document photographique A B C ℣ Budapest Chateau du Roi

91

624
couvert // couchettes // plein air // façade // chambres pour // Formentor

625

33

35

37

34

629
pour 1 hôtel // il faut créer // des
petites surfaces // séparées par // des
[illegible] // des caches
[illegible]

41

640
il faut [illegible]
vide : terrasses, profils, réception
etc. vue sur / mer : prévoir à
conserver

43

641
[illegible]

45

47

49

57

53

55

637
Barcelone / Pâques 1932 / Bord de mer / Sagrada F / cathedrale / city

57

61

63


65


67

77

79

Stockholm 5 février 1933

Tunnel [illegible] prise W. [illegible] créer sur la mer [illegible] des esplanades [illegible] et sous artificiels [illegible] sports et cafés et 2 bâtiments [illegible] viques [illegible] + aéroport + château. Les gros circulations [illegible] sur les côtes sommets des [illegible] + [illegible] avec [illegible] circulation.

656
Ville / actuelle + créer / 1 réseau / interurbain / sport nature vie large /
A / Ville nouvelle façon Rio de Janeiro / B / Campagne / gde circulation

657
désert / Sahara

658
C + d E / brun acide / C = vert brun, D = (vert) jaune / vert + jaune + blanc filet marquant la route + on pourrait + Composer figures graphiques / remplies avec mains

«60»
Le viaduc côte 100 il est (realisé sur le port)

563

piétons / dans la / rue int. / autos au dessus / des / autostrades / garage / dernière / ou / garage / dessus / rue ext. / viaduc / proposition / guyon / observation / Le salon est / privé de / vue / imm. / villas / Hall 1 / garage / Hall 2 / chemin / garage

666
Hussein // dey / Des couvres // sociales maison du // peuple - biblio theques // prévoir // emplacement // tout ceci compromis // ici libre // ceci vu d'une côte 70 environ // chercher la place // de la cite indigene ? // à creer // à Alger // on prévoit // les indigenes) sur les coteaux) degoulinant // côte Atlas

667
plage // route moutonniere // route constantine // à creer // colonie // indigènes ?) ici très beau // libre - option) / on pourrait // commencer à cet) endroit

668
Resume Hussein dey // programme = 1 petit projet de cite indigene [ou] // 1 [petit projet] d'H B M // 1 plan d'embellissement // [1 plan d'] amenagement // Nous proposons - plage populaire + cite sportive // Sous nom Corbusier Ponsich - Dupin

669
Emery // jardin // immeuble / villa / Tremies d'aération // Cuisine pleine : aeration // N S // chentele riche : E : Ouest) = mauvais

670
bannes // deplantes // hauteur 250 // donne sur fond A un grand eclairage / suffisant // p immeuble Alger = excellent // pas besoin des 450

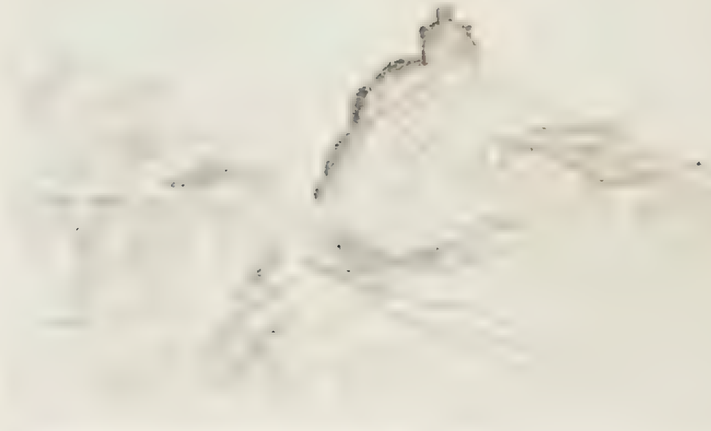
671
application p Alger flottantes bannes plein 3 m 4 m se chercher les coupes du paquebot / pr disposition mer / donner / pr hauteur

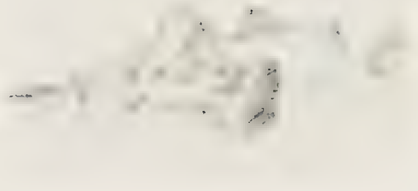
672
1932 // Barcelone // Majorque (Hotel a Formentor) // Barcelone // Voyage avion Stockholm // la glace sur le Zuy dersee // la Frise // Stockholm //
1933 - desert Sahara // Alger // Sur le bateau retour

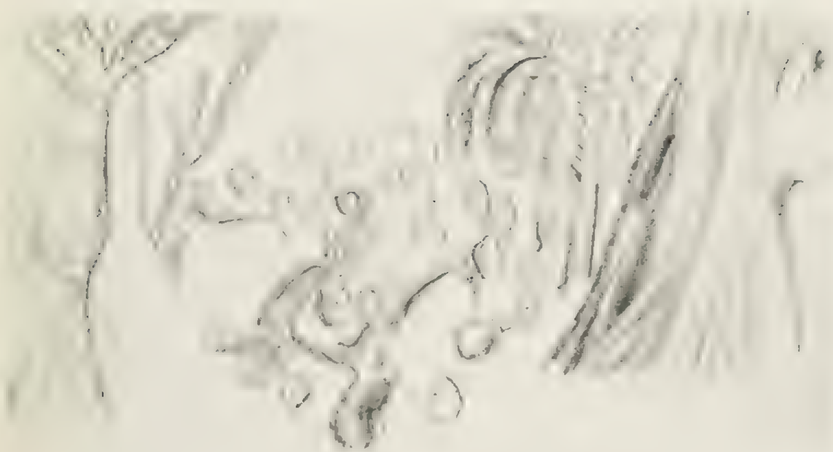
673
Alger // Rue charas Restaurant // taxi Lolo // Alger // Chat noir // Anna rue Savarin // et rue Ciozel // Marseille - Boite Aline « // ou (Atena)

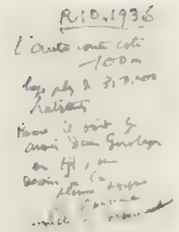
Monte Carlo | 1928
Madrid
Rio
1936 a1

p.76
Saleve « belle futaie » Jura « 90 m »
existant E « S » N « O » prevu 90 m »
l'autre « terrain » en bas



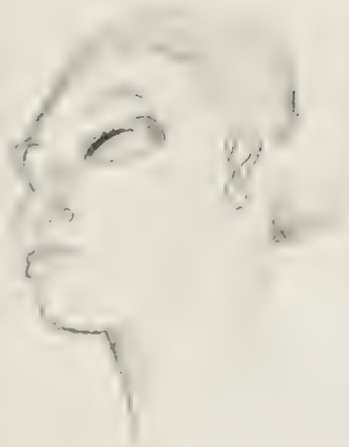




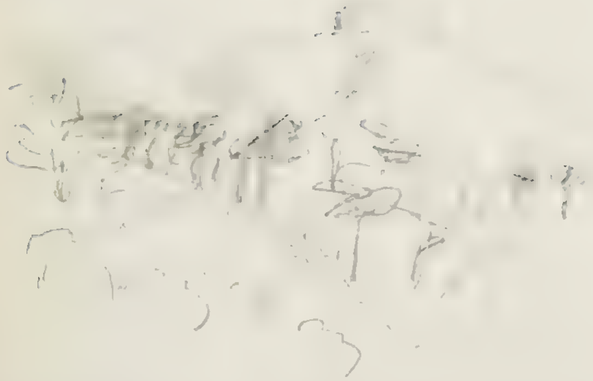


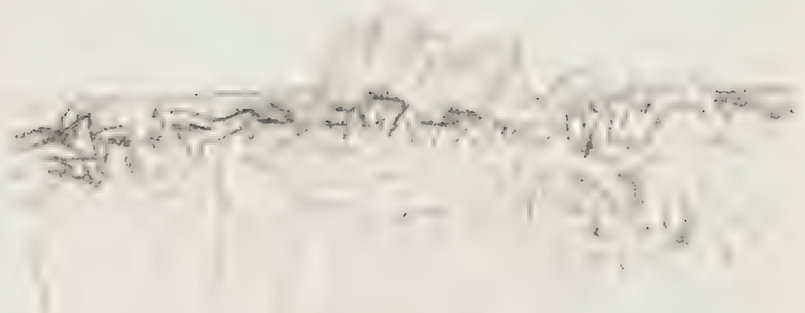
RIO 1936 // L'autoroute / cote // 100 m // loge plus de 350 000 // habitants ! Besset il doit y // avoir dans Girsberger // ou [✝] , un // dessin a la // plume soigné // qui pourrait // doubler le document

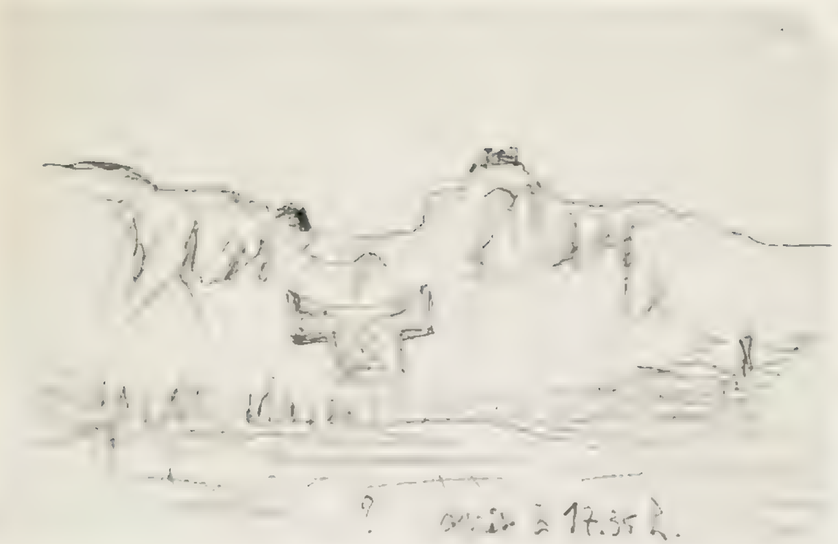
L'italienne



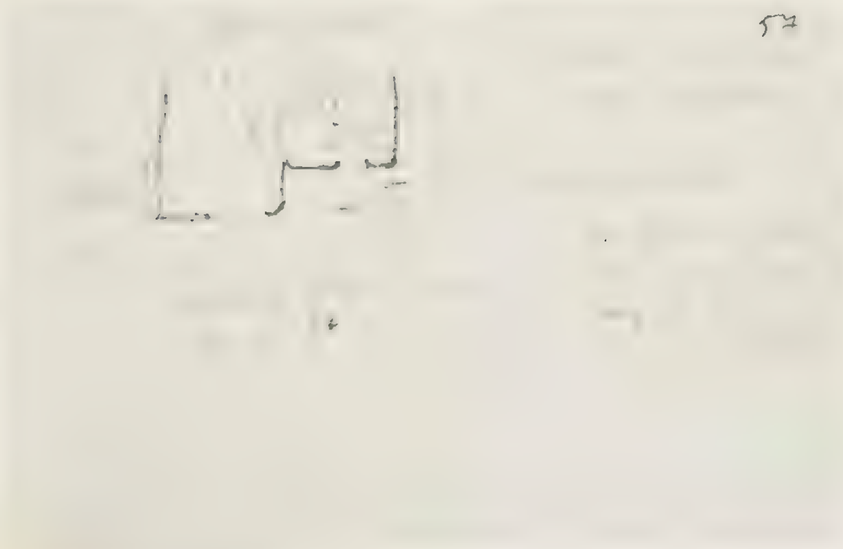
hier
p. 1 ballet – homme nu peint blanc noir rouge – femme maillot rouge rosse avec 1 miroir – le toilette







b/17
? arrêt à 17.35 h




59

C11

C3

67

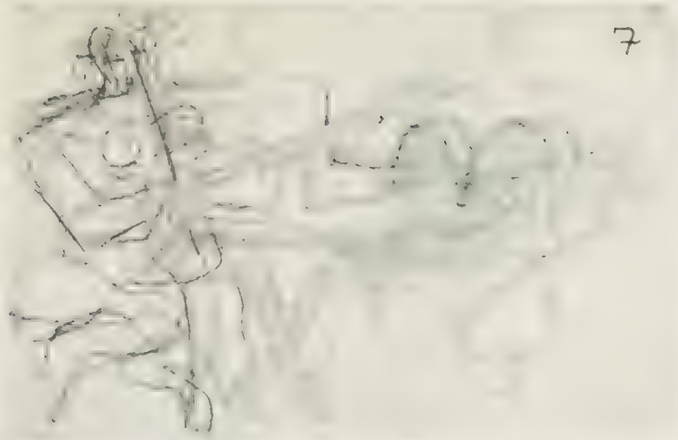
C11

12
ESQUISSE

717
Steiner photo Corbu 18 juil
1946 O Jornal RIO
Le Paquete

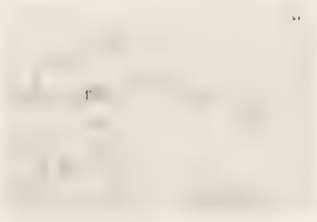
718

719
CC Centre civique / AL Aero
port / Ab Autostrade 5 m / A
100 (Autostrade) 100 m / CuB
Cité Universitaire / RB Av. Rio
Branco / PC Port commercial
M Ministères / G Gare / CA
Cité Affaires / BM Bois de mer



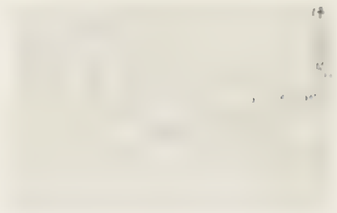
720

721
Assucar / passage / gloria
Ste Th / cité d Affaires /
rampe / norte / Favella /
grand / de la mer / Axe
Paquete

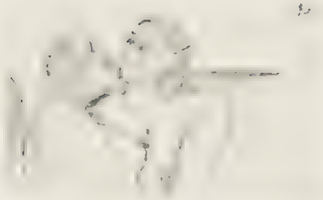


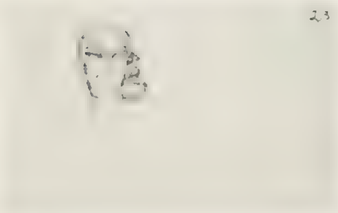
724
Hotel l'embarcadere restaurant Lido

725



726
jaune / vert / blanc / bleu / le drapeau brésilien / Ciel et nuage / Couleur de / banane / fruit / et feuille

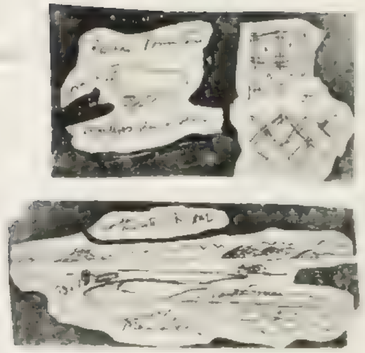




729

730
Atelier Club Deux Lac

33



41

43 Y a t il assez d'ascenseur ?

744
Les [Tanks] de Paqueta – architecture // 5ème conférence // L air exact (Services communs) // conf loisirs

745
Le bonheur // des simples de // Sta Theresa // La nuit – prodige // feerie

46 47
746
de Sta Theresa

747
Le chaos de la cité / vu de Sta Theresa // arêtes desordres // desarticule

748
la nuit

749
la nuit gloria

750
le bain par l autostrade // à Leplon // — C est fou ? // — Les fous sont ceux qui ne le le font pas !

53

57

59

61

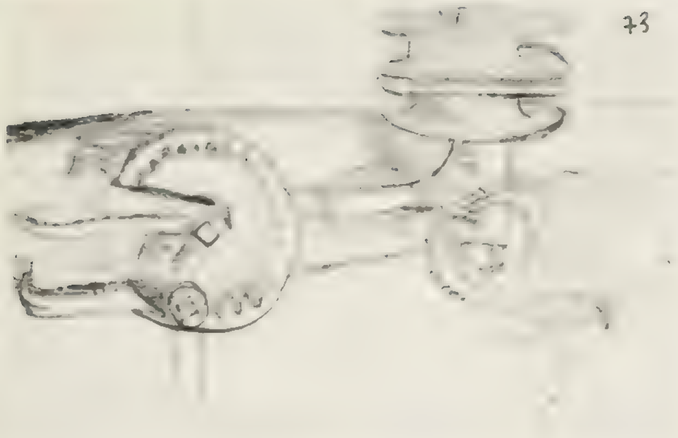
63

758
Le dessin du ciel est
mort 2 jours avant
l'auteur

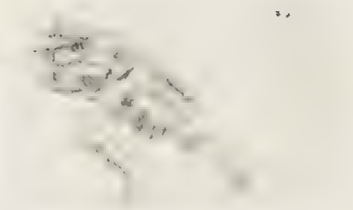
759
gris blanc (moyen) blanc
(cœruleum clair) bleu in
tense gris clair moyen

760
le vie est sans pitie

761
margitnel (violette) violet
clair) cœruleum (blanc (
gne pure) bleu puissant



761



764

95

774
Le Fenet ∂ vis à vis ∂ l'Sao

m Verandah ∂ Trempin ∂ souple ∂ pris une (photo ∂ Serie Piquey

99

dyck ∂ ∂ au lieu du vert) ∂ Cassure blanche dans ∂ roche rouge

105

ro jaune ∂ nuples ∂ ∂ vert ∂

vert cendré verte ∂ gris

783
Sauvegarder, archevêché,

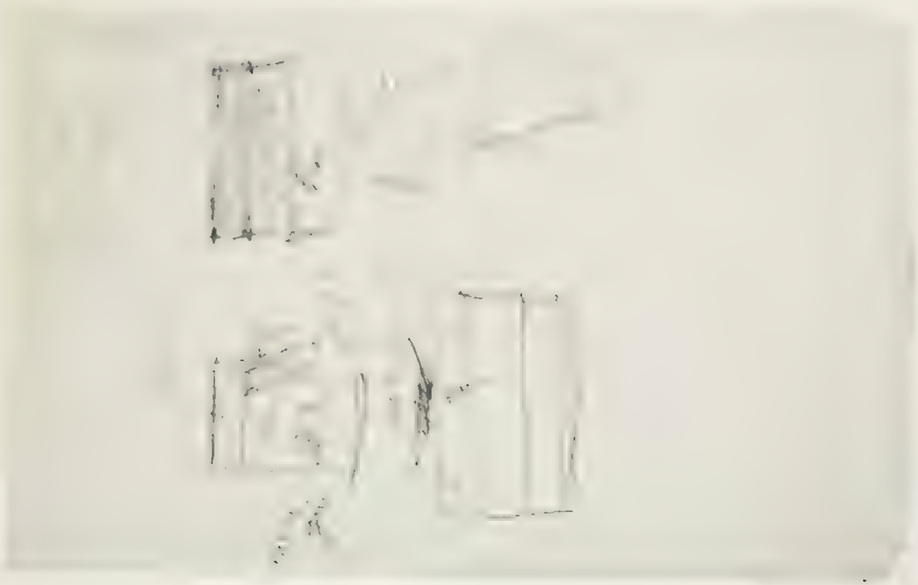
Rondon, Opéra, jurd, ivre
Charites, Logement, exis

D
13

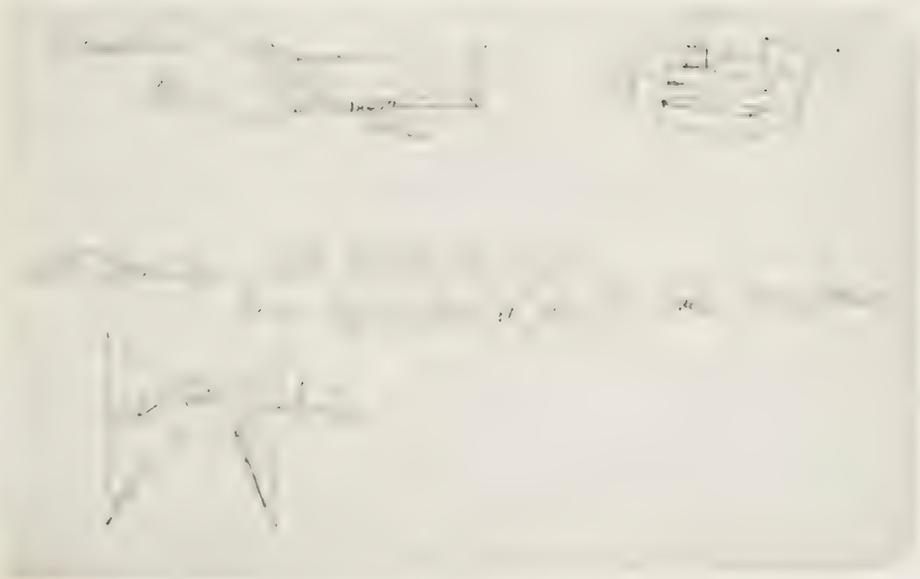
VERNON S.
HOOL
LIBERTY HIGH
JANVIER 1945

703
Peinture ♪ atelier badigeon plafond blanc pur ♪ mur laissé nature ♪ chambre ♪ bleu ♪ outre mer ♪ clair ♪ blanc ♪ ombre ♪ brulee ♪ pure ♪ huile ♪ dem- ♪ mat ♪ placard ♪ nature ♪ ombre ♪ brulee

704
garage ♪ portes interieures ♪ e. ixxe ♪ fond contreplaque nature ♪ acajou ♪ bleu ♪ pale ♪ blanc ♪ blanc ♪ embrasures ♪ blanches ♪ ombre ♪ brulee



7 ss
plafond gris ♪ gris ♪ pâle ♪ ch ♪ a ♪ coucher ♪ brun ♪ blanc ♪ plafond ♪ bleu pale ♪ brun ♪ brun ♪ blanc ♪ niche ♪ gris ♪ plafond ♪ bois ♪ vert anglais ♪ Ch a coucher ♪ brun



705
plafond ♪ vert ♪ vert ♪ huile

297
vert anglais / pale / sienne / de /

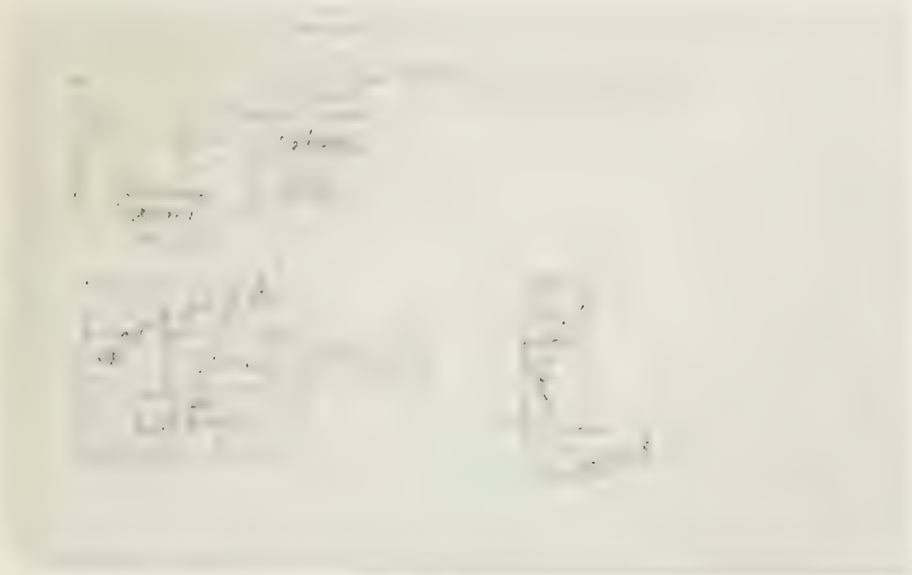
226 // 139 7 // 113

n°4
C'est dans cette « Cabine de Cargo via N. York » que j'ai inventé « le signe » Modulor.

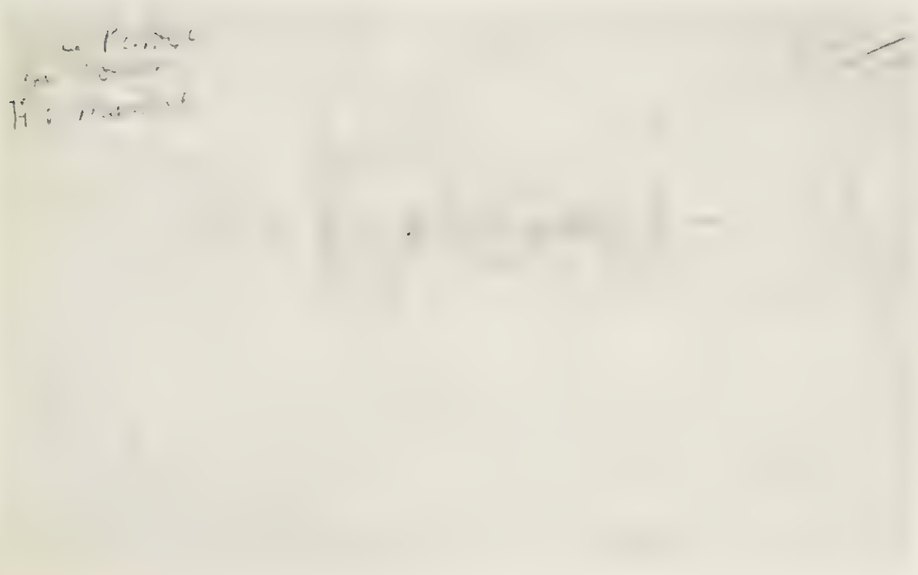
n°6
Apparaît subitement le pont de Sèvres (Louis XIV) perrer se détachant sur forêts et coteaux intacts avec pavillon de Breteuil et au dessous frontons manufacture de Sèvres
= force opulence, ordre naturel
Ailleurs tout n'est qu'artifice et anarchie
Les gabarits sont une source de désordre constructif la tête de l'immeuble n'a aucune consistance, elle devrait être cassée

n°7
Boulogne S.S. 8 avril 46
Les paradoxes sont souffrances de nécessité
Les boîtes à loger, poutrelles fer et plâtre, mur de 45 m d'un côté et poutres soutient les hivers sans murs de refends (n'existant pas) en laissant toujours les poutrelles minuscules, les dues à de bétonnage, les autres sont dépendées aux pouvoirs sensibles, mais restent aussi les attributs tube à l'autre
— Soubrat : fin de l'anarchie constructives. Cabanons jaunes, boîtes à loger etc.
Saisissant : depuis le quai

813
armé / cuisine / ∢ / grillage / glace /
armé / glace / celotex / ndeau / ams /
celotex / celotex / glace / ndeau



816
faire 1 écran opaque // ou rideau en toile cirée
bains // glace / armé // ou sable // glace / glace / celotex // armé / celotex // ou // sable // armé ou sable // glace / rideau avec // tringle // celotex // glace // armé



For each of the sketchbooks the following [illegible]

1 the dimensions of the sketchbook [illegible] **in small format,** the percentage of reduction from the original
2 the cover material and method of binding and
3 the pagination To identify the pages Le Corbusier wrote or sketched on in the notebooks the reproductions in the present publication are numbered consecutively beginning with the front cover of sketchbook A1 (numbered 1) and ending with the last illustrated page of sketchbook D13 (numbered 816) Recto or verso illustrations and pages that are upside down are specified Blank or missing pages are noted, but they are not included in the consecutive numbering system A "leaf" indicates a sheet of paper therefore, two pages

No general statement could be made about the pagination of three sketchbooks — A2 B6 and D13 Therefore the correlation is shown between the numbering of the reproductions (left hand column) and the actual pages of the sketchbook (right-hand column) For this collation the sketchbook pages are numbered from 1 forward beginning with the first page of the sketchbook, odd numbers are right hand pages even numbers are left hand pages

A1

15 × 21 cm , small format reproduced at 49% of original size Cardboard covers stapled to perforated pages
All illustrations are right-hand pages with the following exceptions 2 is inside front cover, 27 and 34 are left hand pages
29 is followed by two blank leaves 50 is followed by 13 blank leaves

A2

13.5 × 20.8 cm small format reproduced at 49% of original size Cardboard covers sewn to perforated pages

Illustration number	Page number
53	inside front cover
54	1 (upside-down)
55	3
56	4
57	5
58	6
59	7
60	9
61	11
62	13
63	14
64	15
65	16
66	17
67	19
68	21
69	23
70	25
71	26
72	27
73	29
74	30
75	31
76	33
77	35
78	36
79	37
80	38
81	39
82	40
83	41
84	42
85	43
86	44
87	45
88	47
89	49
90	50
91	51
92	52
	(1 leaf torn out)
93	53
94	54
95	55
96	56
97	57
98	58
99	59

Illustration number	Page number
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
	95 96 blank
	(13 leaves torn out)
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
	107 108 blank
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	120
	121–131 blank
	(1 leaf torn out)
[illegible]	132
	(1 leaf torn out)
[illegible]	133
[illegible]	134
[illegible]	135
[illegible]	136
[illegible]	137
[illegible]	138
[illegible]	139 (upside down)
[illegible]	140

A3

13 × 20.8 cm , small format reproduced at 49% of original size Cardboard covers sewn to perforated pages
All illustrations are right-hand pages, with the following exceptions 214 is a left-hand page, 226 is inside back cover
154 is upside down
One leaf is torn out between 209 and 210 two leaves are torn out between 224 and 225

B4

17 × 11 cm , small format reproduced at 48.5% of original size No cover, sewn perforated pages
All illustrations are right hand pages except 271 and 290 which are left-hand pages
One leaf has been torn out between the [illegible] illustrations between 236 & 237, 246 & 247, 247 & 248 248 & 249 263 & 264 264 & 265 274 & 275 Three leaves have been torn out between 278 and 279
There is one blank leaf between 284 and 285
239 241 242 268 and 282 are loose sheets inserted between pages

B5

18.3 × 10.3 cm , small format reproduced at 48.5% Cardboard covers, spiral bound
All illustrations are right hand pages with the following exceptions 292 is inside front cover 297 301, 303 309 311, and 317 are left hand pages
39 blank leaves follow 332 333 is the verso of the last leaf

B6

18 × [illegible]

Illustration number	Page number
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

Illustration number	Page number
[illegible]	[illegible]
[illegible]	88 (upside down)
[illegible]	90 (upside down)
[illegible]	92 (upside down)
[illegible]	94 (upside down)
[illegible]	96 (upside down)
[illegible]	[illegible]
[illegible]	100 (upside down)
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	110
[illegible]	112 (not upside down)
[illegible]	113 (upside down)
[illegible]	114
[illegible]	116
[illegible]	118
[illegible]	120 (upside down)
[illegible]	122 (upside down)
[illegible]	124 (upside down)
[illegible]	126 (upside down)
[illegible]	128 (upside down)
[illegible]	130 (upside down)
[illegible]	132 (upside down)
	133–135 blank
[illegible]	136 (upside down)
[illegible]	138 (upside down)
[illegible]	140 (upside down)
[illegible]	141 (upside down)
[illegible]	143 (upside down)
[illegible]	(loose sheet inserted outside back cover)

B7

17.8 × 9.8 cm small format reproduced at 48.5% of original size Cardboard covers spiral bound
All illustrations are right hand pages with the following exceptions 413 is inside front cover 420 424 468 and 469 are left hand pages
There are 18 blank leaves following 468 469 is the verso of the last leaf

B8

16.5 × 10 cm , small format reproduced at 48.5% of original size Cardboard covers sewn to perforated pages
All illustrations are right hand pages with the following exceptions 471 is inside front cover 472 474 (upside down) 481 (double page spread with 482) 527 and 529 are left hand pages 530 is inside back cover 531 is a loose sheet
First page is blank there is one blank leaf between 523 and 524 22 blank leaves between 525 and 526
One leaf is torn out between 503 and 504

B9

12.5 × 17 cm small format reproduced at 48.5% of original size No covers stapled perforated pages
All illustrations are right hand pages, with the following exceptions 549 (double page spread with 550) 561 576 579 582 583 586 and 602 are left hand pages 534 540 and 591 are loose sheets

C10

18 × 10.5 cm small format reproduced at 48.5% of original size Cardboard covers spiral bound
All illustrations are right hand pages with the following exceptions 604 is inside front cover 614 (double page spread with 615) 617 619 622 626 [illegible] [illegible] and 673 are left hand pages, 672 is a loose sheet
There are 14 blank leaves after 671

C11

17.5 × 10.5 cm reduced format repro[illegible] covers stapled to perforated pages
All illustrations are right hand pages with the following exceptions 675 (double page spread with 676) 708 (double page spread with 709) 710 (double page spread with 711) 712 (double-page spread with 713) 714 (double page spread with 715) 684 is a loose sheet
First page is blank there are two blank leaves at the end of the notebook
A leaf has been torn out between 668 and [illegible]

[illegible]

13.5 × 8.5 cm small format reproduced at 48% of original size Cardboard covers spiral bound
All illustrations are right-hand pages with the following exceptions 722 (double page spread with 723) 742 745 747 750 [illegible] 773 783 786 and 791 are left hand pages 736 and 737 are loose sheets
There are 15 blank leaves after [illegible]

D13

18 × 11 cm , small format reproduced a 48.5% of original size Cardboard covers spiral bound

Illustration number	Page number
793	1 (upside down)
794	2 (upside [illegible]
795	3 (upside [illegible]
796	4 (upside down)
797	5 (upside down)
798	6
799	7
800	9
801	10
802	11
803	12
804	13
	14 blank
	(14 blank leaves)
	43 blank
805	44
806	46
807	48
808	49 (upside down)
809	50
810	52 (upside down)
[illegible]	[illegible]
812	[illegible] (upside down)
813	[illegible] (upside down)
814	[illegible] (upside down)
[illegible]	[illegible] (upside down)
816	[illegible] (upside down)

Numbers in italics refer to the page numbers of the introductory texts; all other numbers refer to the illustrations. Proper names are in capital letters; where reasonably sure of identifications, the editors have added first names.

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